

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3500.

SATURDAY, NOVEMBER 24, 1894.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

ROYAL SOCIETY of BRITISH ARTISTS,  
Suffolk-street, Pall Mall East, S.W.—WINTER EXHIBITION  
NOW OPEN, till 5. Admission 1s.  
ADAM E. PROCTOR, Hon. Sec.

THE FOLK-LORE and IRISH LITERARY  
SOCIETIES.

There will be a JOINT MEETING of the Folk-lore Society and the Irish Literary Society at the LECTURE-ROOM of the SOCIETY OF ARTS, John-street, Adelphi, FRIDAY, November 30, when a Paper entitled 'The Celtic Paradise' will be read by Mr. A. NUTT.

The Chair will be taken by Mr. G. L. GOMME, F.S.A., the President of the Folk-lore Society, at 8 p.m. Practically.

MILNE, Secretary Folk-lore Society.  
11 Old-square, Lincoln's Inn, W.C.

MR. HENRY BLACKBURN'S LECTURES  
on 'THE ART of ILLUSTRATION,' &c., have recommenced.  
STUDIO now open for the Winter Session. Students join at any time.  
129, Victoria-street, Westminster (near Army and Navy Stores).

AN OXFORD HONOUR-MAN, of long experience in Literary Journalism, desires regular EMPLOYMENT as Editor, Sub or Assistant Editor, or would be glad to read for a Publisher.—J. M. C. I., New Court, Carey-street, W.C.

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LECTURES on LITERATURE.—THREE LECTURES will be given by MR. HOWARD SWAN on 'Shakespeare's Sonnets,' their Tech-logy and the Art of Poetry displayed in them, exemplified in the Inn-Traught Process of Composition on Mental Pictures. First Lecture, WEDNESDAY, Nov. 28, at 8 p.m. Lecture (one of a course on 'Development of Literature')—The Chinese Palatines,' by C. W. WARD, Nov. 28, 7.30 p.m. Tickets, 2s. 6d.; two or more, 2s. each.—Apply to the SWARTZAY, Howard House, Arundel-street, Strand, W.C.

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Ffestiniog, November 7, 1894.

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And at the GALIGNANI LIBRARY, 224, Rue de Rivoli, Paris.

LYNCH CONWAY GENT. Deceased.—Pursuant to the Statute 2nd and 3rd Victoria, chapter 23, intituled "An Act to further Amend the Law of Property and to relieve Trustees," NOTICE IS HEREBY GIVEN, That all Creditors and other Persons having any Debts, Claims, or Demands against the Estate of LYNCH CONWAY GENT., late of 46, Grosvenor, and 1, Knightsbridge, in the County of Middlesex, Gentleman (who died on the 2nd day of October, 1894, and whose Will with Three Codicils thereto was proved in the Principal Registry of the Probate Division of Her Majesty's High Court of Justice, on the 24th day of October, 1894, by JEMIMA GENT, Esq., and CHARLES GENT, Esq., solicitors for the executors), Executors, Administrators, are hereby required to send particulars in writing of their debts, claims, or demands to me, the undersigned, as Solicitor to the said Executors, on or before the 31st day of December, 1894; and NOTICE IS HEREBY GIVEN, that at the expiration of that time, the said Executors will proceed to distribute the assets of the said Testator among the persons entitled thereto, having regard only to the debts, claims, and demands of which they shall then have had notice, and that they will not be liable for the assets, or any part thereof, so distributed to any person or persons of whose debt, claim, or demand they shall not then have had notice.

Dated this 19th day of November, 1894.

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ASSISTANCE WANTED.—The under-mentioned CASE, for which it has not been found possible to raise the necessary help from other sources, are RECOMMENDED by the CHARITY ORGANIZATION SOCIETY. Contributions towards their assistance will be gladly received by C. S. LOCH, Secretary, 15, Bucking-ham-street, Adelphi, W.C. —

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16,228.—21, 12s. is needed to give an allowance of 2s. a week for six months to a respectable old man, aged 90, a widower. He has a pension of 7s. a week from the Navy. The Committee ask for 21 s. to make up the allowance.

16,171.—A Northern Committee ask for 31, 18s. to help them to continue a pension of 7s. 6d. a week to a widow of 75, now in failing health. Former employers and the vicar of the parish contribute.

16,771.—Wanted, 3s. 6d. to make up the income of a disabled carpenter and his wife, both over 60, to give a week for six months. The man has 7s. a week from the Poor Law Surveyor. She is in a sick benefit club. The carpenter contributes 6d. a week towards the allowance.

16,831.—11, 18s. is wanted to continue a pension of 3s. weekly to a very respectable single woman, aged 69. Health is very feeble and sight failing. Relations help regularly, and an old friend looks after her when she is ill.

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Now walks, by graver hopes possessed,  
In russet and in silver dressed.

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Thy years are awful and thy words are wise,

is, no doubt, in touch with the singers of these new groves, and knows that they will thus greet him. We may, therefore, indulge in the pleasant thought that in the great twentieth century, whose "eager-waiting" bards—already a legion—are so pleasantly and increasingly voluble, the climber of the English Parnassus will wear "the sere, the yellow leaf" of even Mr. Gosse's years as a crown—even as the climber of the "Parnassus of Cathay."

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Tusitala!  
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Grey the cloudland drifted o'er us,  
When these ears first heard you talking,  
When these eyes first saw you smiling.  
Years of famine, years of plenty,  
Years of beckoning and beguiling.  
Years of yielding, shifting, baulking,—  
When the good ship "Clansman" bore us  
Round the spits of Tobermory,  
Glens of Voulin like a vision,  
Crags of Knoidart, huge and hoary,—  
We had laughed in light derision,  
Had they told us, told the daring  
Tusitala,  
What the years' pale hands were bearing.—  
Years in stately, dim division.

With the exception of our great contemporary master of metre there is no living poet whom we might expect to show such an easy command over double-rhymed trochaics as is here shown by the bard of russet and silver. Even of single-rhymed trochees it is noticeable how few good examples have appeared in English verse since those matchless lines at the end of 'A Midsummer Night's Dream,' about which Coleridge rapturously exclaimed, "Very Anacreon in perfectness, proportion, grace, and spontaneity." It is in the last of these qualities that English trochaics so commonly fail, although, of course, Keats in 'Fancy,' in the 'Ode to Beaumont and Fletcher,' in 'Robin Hood,' and in the 'Lines on the Mermaid Tavern,' but especially Shelley in 'Music, when soft voices die,' overcame the difficulties of this measure triumphantly. The reason of this difficulty is not far to seek, and once again it becomes necessary to point to the great artistic need of our time, a commonsense treatise of those laws of cause and effect in English poetic art which, since the neo-romantic movement, have assumed such increased importance. Most English trochaics, whether written in long lines or short, are really, as far as scansion goes, written in four-foot verses; for owing to a certain necessity of caesuric arrangement, which we have before discussed, the eight-foot line of 'Locksley Hall' is nothing more than two four-foot lines welded into one. Here the distance between the rhymes saves the measure from that sense of artificiality which it is so difficult to avoid in writing English trochaics. But with regard to the ordinary four-foot line, the *staccato* effect natural to the movement is apt to seem laboured after a few sequences.

This is, of course, owing in some degree to the fact that the articles definite and indefinite, and certain of those important particles which lend the idiomatic spring to English verse, cannot be introduced into the initial foot of the line, as in iambic and anapaestic movements. Good metricists obviate this by interspersing every now and then a line of iambic octosyllabics. It is, however, in seven-syllable trochaics alone that this can be done. Tennyson in the superb trochaics of 'Locksley Hall' could not have availed himself of this licence without getting into a lawless lilt. Sometimes, however, he opens a line by boldly turning an iambic into a trochee by inversion of the natural stress, but always with a certain loss of strength.

Five-foot trochaics are rare and difficult. Tennyson introduces them grandly into 'The Vision of Sin,' and Longfellow's best poem is in this measure; but it is in Mr. Swinburne's 'By the North Sea' that the great capabilities of this measure are specially seen.

In 'A Winter Night's Dream' Mr. Gosse again ventures upon a trochaic measure of difficulty—difficulty which, however, he completely overcomes, save, perhaps, in this one stanza :—

See dusk eyes and warm brown faces  
And sleek limbs  
Peer from shadowy, leafy spaces,  
Whence there swims  
Praise to gods of unknown graces  
In strange hymns.

Here in lines 2 and 6 he tries to scan an iamb as a trochee. But the lines are too short to allow of this. Again, "island" cannot properly in serious verse be rhymed with "awhile and" or "smile and," though both Scott and Edgar Poe have tried to do something like this.

In 'The Wounded Gull' the poet and his wife and children, walking along the seashore, encounter a gull with a broken wing :—

The children laughed, and called it tame!  
But ah! one dark and shrivell'd wing  
Hung by its side; the gull was lame,  
A suffering and deserted thing.  
With painful care it downward crept;  
Its eye was on the rolling sea;  
Close to our very feet, it stepped  
Upon the wave, and then—was free.  
Right out into the east it went  
Too proud, we thought, to flap or shriek  
Slowly it steered, in wonderment  
To find its enemies so meek.  
Calmly it steered, and mortal dread  
Disturbed nor crest nor glossy plume;  
It could but die, and being dead,  
The open sea should be its tomb.  
We watched it till we saw it float  
Almost beyond our furthest view;  
It flickered like a paper boat,  
Then faded in the dazzling blue.  
It could but touch an English heart  
To find an English bird so brave;  
Our life-blood glowed to see it start  
Thus boldly on the leaguered wave;

And we shall hold, till life departs,  
For flagging days when hope grows dull,  
Fresh as a spring within our hearts,  
The courage of the wounded gull.

This is charming; yet, if we must find a fault with it, we may point out that one of the many vices of eighteenth century poetry (and Burns himself was not free from it) was that of tagging to a brilliant

picture of the life of man or the life of nature a moral summary; and some of the best work of nineteenth century poets is marred by this method. For instance, several of the exquisite poems of William Barnes are injured by the poet's forgetting that to leave the facts of nature to interpret their own moral lesson is a far stronger method of artistic presentment than for the poet to act as direct preacher. Every fact in nature and in man's life contains not one but millions of symbols. It is only in the very rarest instances that the artist should select a particular symbol; but if he does select one, he should develop that symbol by subtle and, indeed, half-hidden suggestion, not by direct statement. Had the gull in this poem been left fading in the dazzling blue, the incident is so picturesque and so suggestive that the poem would have taken high rank among pictures of this kind. Another reason for omitting the final two stanzas is that the occurrence of "departs" and "hearts" immediately after "heart" and "start" is a breach of those laws of rhyme composition upon which so much of the witchery of rhyme music depends. Howsoever long the sequence, the colours of the rhymes should blend like the lines of the rainbow from beginning to end. Though the reader of a perfect poem like the 'Lotos-Eaters' or like Coleridge's masterpieces is, and should be, unconscious of the secrets which have gone to make the witchery of any rhymed sequence, the poet is conscious of them; but, of course, after long practice his consciousness moves with the rapidity of lightning.

It is rarely, however, that Mr. Gosse is at fault in the mechanism of verse. He has in his previous volumes invented some admirable metres of his own, and in the poem called 'Chattafin' in this book he uses with real skill the finest and the most difficult of all English metres save the regular sonnet—the Spenserian stanza. It is remarkable how few writers have excelled in a form so specially and so admirably adapted as is the Spenserian stanza for the expression of a dreamy mood. Between the appearance of the 'Faerie Queene' and Tennyson's 'Lotos-Eaters,' the sweetest Spenserian verses are those of Thomson's 'Castle of Indolence.' For even fine poets will ignore the great subject of harmony between metre and motive. Yet the history of poetry shows that, without this harmony, no poem, howsoever strong in other respects, can live, while with this harmony it is astonishing what mediocre verses will survive. Of course, as regards the poetic wealth embodied in this form, Keats's 'Eve of St. Agnes' is little short of a miracle, and here we do get harmony between metre and motive; yet it is clear that even this harmony is not of itself quite enough. For it is only in certain stanzas that Keats seems to be aware of Spenser's metrical plan; it is only occasionally that even Keats seems conscious of the fact that the first requisite towards making this stanza musical is to counteract the involution of the rhyme arrangement by an extreme simplicity of syntax and by throwing an unequivocal stress on the rhyme pause. Without this the poetic life in each stanza

seems, as we have before said, struggling iridescent as fish in a net. Shelley, in the 'Revolt of Islam,' cannot be said to have conquered the difficulty of this metre; and, of course, it is but ill adapted to the fiery eloquence of 'Adonais.' Byron had no ear whatever for it, as is manifest when the lumbering stanzas in 'Childe Harold' are compared with the nimble octaves of 'Don Juan' and 'Beppo,' in that measure of which Byron was so great a master. In the opening stanzas of the 'Lotos-Eaters' we get by far the finest Spenserian stanzas that have ever been written, surpassing the best stanzas of the 'Faerie Queene.' Even the lazy repetition of the rhyme-word "land" in Tennyson's opening stanza seems to add to the dreamy effect of Spenser's metrical idea.

'In Poets' Corner'—a memorial lyric upon Tennyson—is full of true feeling for the lately lost master. On the whole, however, the most satisfactory poem in the volume—satisfactory as giving a presentment of the subject which is at once true and directly expressed—is the memorial verse upon D. G. Rossetti. Rossetti's tendency to mysticism was no doubt congenital. To him the picturesque and romantic side of Romanism had an appeal that was irresistible, as Mr. Gosse has affirmed in this poem with much eloquence and depth of feeling. Another side of Rossetti's character and genius is, perhaps unconsciously, suggested by the following lines, addressed to one of our youngest and sweetest singers:

In ancient Rome, the secret fire,  
An intimate and holy thing,—  
Was guarded by a tender choir  
Of kindred maidens in a ring;  
Deep, deep within the home it lay,  
No stranger ever gazed thereon,  
But, flickering still by night and day,  
The beacon of the house, it shone;  
Thro' birth and death, from age to age,  
It passed, a quenchless heritage;  
  
And there were hymns of mystic tone  
Sung round about the family flame,  
Beyond the threshold all unknown,  
Fast-welded to an ancient name;  
There sacrificed the sire as priest,  
Before that altar, none but he,  
Alone he spread the solemn feast  
For a most secret deity;  
He knew the god had once been sire,  
And served the same memorial fire.  
  
Ah! so, untouched by windy roar  
Of public issues loud and long,  
The Poet holds the sacred door,  
And guards the glowing coal of song;  
Not his to grasp at praise or blame,  
Red gold, or crown beneath the sun,  
His only pride to tend the flame  
That Homer and that Virgil won,  
Retain the rite, preserve the act,  
And pass the worship on intact.

Before the shrine at last he falls;  
The crowd rush in, a chattering band;  
But, ere he fades in death, he calls  
Another priest to ward the brand;  
He, with a gesture of disdain,  
Flings back the ringing brazen gate,  
Reproves, repressing, the profane,  
And feeds the flame in primal state;  
Content to toil and fade in turn  
If still the sacred embers burn.

The note struck here was familiar enough to poets a decade or two ago. Let us hope that it is a familiar note now. The painter-poet at whose feet it was Mr. Gosse's privilege to sit as a boy was never tired of impressing upon his disciples that the true "Hill of Song" is beyond the ken of that

coarse and noisy world whose plaudits the bastard singer craves, and most often wins.

Content to die on pleasant sward,  
Leaving great verse unto a little clan,

the true poet writes for art, for the delight of his own soul and his brothers in art, not too proud to accept the outer world's plaudits, and yet not in any way seeking them. No poet of Rossetti's circle could sympathize with him or enjoy his friendship who did not feel that poetry is a religion as well as an art. In all arts, whatever may be the merits or the demerits, whatever may be the strength or the weakness of any worker, unless his work shows the high temper expressed in the above lines, it is doomed. And this is well, for

When half-gods go, the gods arrive.

But especially is this so with regard to poetry. For disinterestedness is the only true poetic temper. If, indeed, there is a fundamental difference between poetry and prose, is it not this—that while the prose writer may, and often must, have aims which have nothing to do with the pure cult of beauty, the poet must be disinterested or no true breath of life can he breathe into his verses? Surely this is so. Hence if the time should ever come when the poet forgets that he must give forth his own individual thought and feeling in as disinterested a way as the woodland flower sheds its perfume in the glade—when, in a word, he forgets his birth-right of that peculiar witchery which sets him apart from all others and by which we know him at once—if such a time should come, it will be quickly followed by another time when mankind has no more use for the poet and his function.

In 'The Prodigal' another aspect of the same fine temper is made manifest. It illustrates how worthless is everything that worldly ambition can give when balanced against the riches that life can receive from the exercise of the affections. The volume closes with the charming 'Masque of Painters' performed before the Prince and Princess of Wales by the Royal Institute of Painters in Water Colours on May 19th, 1885, and successive nights. It has the true lightness and brightness of touch without which the masque is of all forms of art the coldest and dreariest.

*Stonyhurst College: its Life beyond the Seas, 1592-1794, and on English Soil, 1794-1894. By the Rev. John Gerard, S.J. (Marcus Ward & Co.)*

Last year the oldest and most venerable of our public schools was celebrating its quincentenary, and Wykeham's scholars have duly commemorated the event in a goodly volume of historical and artistic excellence. Here in Father Gerard's centenary record of Stonyhurst we have the story (not less admirably told or less tastefully illustrated) of an academy which in its younger life of three hundred years presents on every side—in its ideals, its vicissitudes, its methods of study, and its recreations—the most striking contrast to all our older foundations of native origin. The Jesuit College is in a manner unique, and its history possesses singular interest. At

Winchester the scholars are now worshiping in the chapel and sleeping in the chambers built for them by William of Wykeham in 1393. In the college founded by Father Parsons masters and boys lived for two hundred years exiles and wanderers in foreign lands, suspected enemies of their country, and under the ban of English laws. Only within almost the last half century, after having timidly and tentatively gained a footing in their own country, have they, by sheer force of merit, attracted public attention; and now, by a surprising power of adaptation to their new environment, they come to challenge comparison with the best of our English institutions in all that gives distinction and honour to a public school. The earlier life of the college beyond the seas, though comparatively stagnant, is historically instructive, as it was continually in touch with the movements of the Government at home, and incidentally reflects the growth of religious toleration; while the present magnificent buildings in Lancashire which have arisen round the old manor house of the Shireburns and Welds—the fine library with its rare relics, the famous observatory, and the hardly less famous theatre—have a history of their own well worth telling.

It was in 1794 that a score of footsore and dusty schoolboys, driven out of Liège by the Revolution, crossed over by Rotterdam to Hull, and thence made their way by canal and on foot to take possession of the abandoned and almost dilapidated mansion, with its forty-four surrounding acres, presented to them by an old pupil of the Jesuits, Mr. Thomas Weld, of Lulworth. They brought with them a strange costume, yellow leather breeches, barbarous games, and a somewhat mixed speech, and asked of the astonished countrymen the way "to the chateau of Mr. Weld." Their masters were at that time a species of "Jesuits in disguise"—for the Society of Jesus had been suppressed—and they called themselves "Gentlemen of Stonyhurst," keeping to their old observances as far as possible, and looking hopefully for the restoration of the order. At Liège they had flourished unmolested for some years after the suppression, under the friendly protection of the Prince Bishop, and not without the approbation of Pius VI. To Liège they had fled from Bruges, and to Bruges they had escaped from their original home at St. Omer. The establishment at St. Omer takes us back to Father Parsons and the year 1592. The Jesuit during his eventful campaign in England in 1580 had seen the plight to which the Catholic gentry were reduced through having no means of educating their children in their own faith. Theological seminaries had been provided for the missionaries at Douai and at Rome, but there were no schools for the laity or the young. Parsons on his flight to the Continent founded, with the help of the Duke of Guise, a grammar school at Eu in Normandy; but this came to a speedy end after the murder of the Duke. St. Omer was an institution of a more solid and enduring structure. The King of Spain, who too easily put his faith in the rising generation of English Catholics as promising him valuable recruits, granted the college a substantial pension. The local magistrates, less pleased

to have among them a possible nest of juvenile spies, insisted, for a short time at least, that the rectors should be Spanish subjects. Whatever may be thought of the policy of their Jesuit masters while Elizabeth filled the throne, it seems that the innate loyalty of the boys was at all times irrepressible. As in a later generation, when St. Omer had been transferred from Spain to France, and the college was in the pay of Louis XIV., caps went up into the air amid loud English hurrahs at the news of an English victory. Indeed, the grotesque fancy of our popular dramatist would be in the mind of a St. Omer boy a stern reality, and he could have sung of himself without a smile, "In spite of all temptations to belong to other nations, he remained an Englishman."

In 1594 there were already in the school 50 boys, the sons of English gentlemen who were for the most part in prison at home or in exile abroad. In the reign of Charles I. the numbers rose to 300. There was a falling off during the Civil Wars, for the elder boys probably hurried home to join the royalist ranks. In the next generation Titus Oates, at one time resident in the college, brought the place into unpleasant notice; and several boys were sent over to England to give evidence before Chief Justice Scroggs that the impostor was among them at St. Omer on the day when he swore he was present at a council of the Jesuits in London. Before 1682 twenty *alumni* of the college—Jesuits, Franciscans, and secular priests—had perished on the gallows or in prison for the exercise of their clerical functions. At the head of the list of martyrs stands Thomas Garnet, nephew of Henry Garnet of Gunpowder fame. In 1762, soon after the school had obtained from Louis XV. the coveted title of "Collège royal," troubles broke out in a new quarter. The Jesuits were threatened with expulsion from France. The Fathers got news of a premeditated attack, and to prevent a forcible separation from their pupils, sent them secretly away in batches across the frontiers into the Austrian Netherlands, where they all took refuge in the house of the Seven Towers at Bruges. Clement XIV.'s brief of suppression, eleven years later, occasioned a still rougher dislodgment. The Austrian Government, wishing to retain the boys while getting rid of their masters, unexpectedly one night seized and carried away the Fathers, introduced Dominicans in their place, and occupied the house with soldiers. The boys rebelled successfully against both the friars and the soldiers, and after some hard blows and rough usage, the better part of the Jesuits and their scholars escaped, as has been said, to safer quarters at Liège.

Father Gerard has taken much pains, with the aid of local researches, and certain unpublished memoirs which apparently deserve printing, to elucidate the adventures of these early days. The boys carried with them from place to place their old habits; and many a familiar custom or phrase at Stonyhurst finds its explanation in the life at St. Omer. Some of their exploits the boys commemorated in their theatrical exhibitions. The drama was always with them, although its fashions changed. In 1614 the boys acted a *Passion play*, and in course of time

they have passed from solemn classical tragedies to modern comedy and farce. "A neat domestic theatre," wrote one of their reverend chroniclers, "served for their diversion or to teach them a genteel way of behaving and carriage, and to break them of the Bashfulness so natural to ye English."

The most remarkable of all the foreign pastimes imported into England was the so-called cricket, played exclusively at Stonyhurst some fifty years ago and only recently defunct. An excellent sketch is given of a youth, clad in blue swallow-tail coat, brilliant red waistcoat, and a headpiece of wondrous make, standing in front of his wicket. The cricket-field was a gravel playground, the wicket a small gravestone; the bat a monstrous club, thick at the end, and wielded, as one would wield a driver at golf, against a ball delivered swiftly along the ground, the bowler being allowed only a limited number of balls. Father Gerard, however, suggests with some probability that this Stonyhurst cricket was a unique survival of the old Elizabethan cricket, the game having no scope for healthy development in a foreign atmosphere. But in the lifetime of many old boys "London" cricket was still regarded with contempt or suspicion as if something savouring of heresy; and though Father Gerard does not say so, a young convert, who in 1852 attempted covertly, with stump and tennis-ball, to introduce the contraband article, was promptly sentenced to the Penance Walk. The revolution effected in the play-fields had been preceded by considerable changes in the curriculum of study, brought about partly by the affiliation with London University, and partly by the influx of scholars from Oxford and Cambridge. As far back as 1865, in the Schools Enquiry Commission of that year, Lord Lyttelton stated that the commissioners had evidence that boys from Stonyhurst came up to their matriculation "better prepared than perhaps from any school in England with regard to classics." Progress has been doubtless made since then. The old system by which each class, from "Elements" to "Rhetoric," moved up annually together with its master may have been beneficial to the teacher, yet cannot but have been detrimental to the boy. This custom has been now considerably modified, if not entirely abolished. In the domain of physical science the example of Father Perry is not likely to be forgotten in the community; and the memory of Charles Waterton, one of the most striking figures in the gallery of famous Stonyhurst boys, should keep alive an enthusiasm for natural history.

Father Gerard's volume will no doubt be specially welcome to the religious community which is mainly concerned, but all who are interested in the various aspects of school life will be grateful to the author for his pleasant narrative, and the more so as he has laudably resisted the temptation to brag. The critic will, however, blame him for the hardly venial fault of not providing an index to more than three hundred broad pages of fact.

*A Constitutional History of the House of Lords.*  
By L. O. Pike. (Macmillan & Co.)

Mr. PIKE, who is already known as the learned editor of the Year-Books, tells us that

his work in that department brought him into contact with so many points relating to the peerage that he was led to undertake the history before us. He claims with justice that there is room for such a book, although so much has been written about the House of Lords, and we see at the outset that Mr. Pike has the courage of his convictions, when he does not hesitate to speak frankly of "the polemical essays of Prynne or Freeman." He has tried to keep his own work free from bias or political consideration; and in this, we think, he has been successful, although at the cost of making the book somewhat arid reading. If we wished to find a fault with it, it would be that while constructed, as it claims, "from original sources," it somewhat ostentatiously ignores the labours of others in the same field. We should, for instance, have been glad to be referred, on moot points, to the scattered dicta of those eminent authorities who may have held different views, and should thereby have seen more clearly where Mr. Pike has changed or added to the conclusions of those who have gone before him. On the other hand, it is only fair to praise the spirit in which Mr. Pike has approached his subject, subordinating law to history. It might, indeed, almost be said that the distinctive "note" of his work is that, though a lawyer, he keeps himself free from the trammels by which the law has hampered the study of his subject, and distorted no less than obscured the growth and evolution of the peerage.

It is pleasant to find that, with an independence as refreshing as it is unusual, Mr. Pike declines to follow our accepted authorities in the matter of the "Witan" after the Conquest, or to consider "mere words instead of the facts underlying them." We think that he might have gone somewhat further still and distinguished the great Council of the Norman kings even more sharply from the old English "Witan"; and we wish he had not given so much prominence to the "Parliament" of 1081. The style is derived from the Year-Book of Edward III., which so describes the Council or Curia of 1081 which decided a case relating to St. Edmund's Abbey. It is not only that the document recording its *personnel* is highly suspicious in form, but that "Stigandus Bathoniensis episcopus" is a doubly impossible witness, and that *Aethelwig*, Abbot of Evesham, had been dead four years at the time. The charters of the Conqueror always require very careful examination.

Independently of his dissertation on the relation of this Council to the courts of law, Mr. Pike raises so many points of constitutional importance that it is not possible to do them justice within the limits of a review. His chapter on earldoms illustrates his firm grasp of the fact that conceptions of peerage dignities varied greatly at different epochs. The official earl, whose "belting" by the king was the symbol of his accession to office, became by degrees an hereditary officer, and at last an hereditary dignitary without an office. Here the new point raised is the view that the dignity became at one time associated with an estate of inheritance in lands. The conception of earldom by tenure is so alien to the original idea, and so op-

posed to the teaching of our best authorities, that one is extremely loth to accept it as having ever been held. But Mr. Pike supports his view by a powerful argument. Broadly speaking, it may certainly be admitted that lands and dignities were intended to descend together, and that when land was the only wealth, a landless and therefore impecunious noble was a personage whose existence was not contemplated. In dealing with "Barons" Mr. Pike does excellent work in destroying the radically false, but as yet persistent impression that a "peerage" existed in Plantagenet days, visibly marked off, as in the present day, by titles. This impression, derived from the peerage books, is, historically, quite false, and obscures the then imperfect differentiation of the peerage. Mr. Pike is able to show, from his knowledge of legal proceedings, that while an earl had always to be described as such in pleadings, a baron had not, so late even as the early years of the fifteenth century. Approaching the subject from another standpoint, we had long ago arrived at a similar conclusion. We only differ from the author as to that well-known *crux* the "barons" of Stafford and Greystoke. His tentative suggestion that "baro" might here be a surname is inadmissible. The "stages of transition from burden to privilege," as the author terms them, treating of barony, are traced on sound principles, and an important point is made of the change from the summons of an irregular to that of a tolerably fixed number of "barons" as coinciding with that transition. Mr. Pike sees clearly the distinction between attending as a duty to give counsel and attending as a right to grant supplies, nor is he afraid to discard as unhistorical the doctrine that a summons, followed by a sitting, created an hereditary dignity in the days of Edward I. He attaches great importance to the De La Warr case in 1597, in connexion with a passage in Coke's "Institutes," as representing the first appearance of this doctrine, and treats the Clifton case (1674) as only confirmatory. It is noteworthy that in both cases the famous doctrine that the writ and sitting "ennobled the blood" was laid down by the judges, not by the peers themselves; for in 1885 Mr. Freeman made it a leading charge in his violent attack on the House of Lords that they "laid down the rule in question" in their own interest, and against that of the judges.

Mr. Pike makes some just remarks on the doctrine of abeyance, and rightly criticizes from an historical standpoint the view enunciated in the Mowbray case. But we wish he had discussed the bearing of that decision on parliamentary writs under Edward I.

If only for the chapter on the difficult question of the status of the Spiritual Lords, this book would be of value. Mr. Pike proves that in the fourteenth century they were deemed, and deemed themselves, peers of the realm, though they eventually allowed this position to lapse, and became merely Lords of Parliament "in respect of their possessions—of the ancient baronies annexed to their dignities," as it was held in the sixteenth century. Our own sympathies are with the view enunciated by Mr. Pike, but there are difficulties involved

which he seems to us to avoid. On trial by peers—a question connected with the status of the Spiritual Lords—the Court of the High Steward, and the history of impeachment, Mr. Pike has much to say, and says it well. The rights, privileges, and disabilities of peers are all discussed in turn, together with the judicature of the House of Lords. A compact history of the legislative power vested in the House and a copious account of the successive changes in its component parts close the author's comprehensive survey, which is brought down to the present day. We have no doubt that Mr. Pike's work will be recognized as a leading authority on the subject of which it treats and as a contribution of real value to constitutional history.

#### NEW NOVELS.

*Lot 13.* By Dorothea Gerard. 3 vols. (Innes & Co.)

THE marriage of cousins is hardly a romantic subject, and Miss Gerard has not succeeded in imparting much freshness to the topic. Of course, had it not been for the quasi-fraternal relation, Bernard Berrinacott would have been much quicker to recognize the worth and charm, the devotion to himself, and all the other qualities in which Marian transcends the soap-boiler's daughter; as things stand his conduct is quite natural, but not particularly edifying or entralling. Nor can the reader feel much interest in Mr. Hibbert, the self-exiled magistrate of Cassacou, whose secret causes of grief, as he reveals to Marian ("He is going to confide in me," said Marian to herself. "I wish, oh, how I wish he wouldn't! I wonder how people always will confide in me when I never confide in them!"), are his extreme length of body and absence of chin, for which he has been likened to a giraffe. The best character in the book is Miss McCrie, the "Registrar-General" of the West Indian district in which Lot 13 is situated. Her chivalrous screening of her friend Marian, whose secret does not long remain one to her sharp intelligence, and her sufferings when all the household treasures, including the celebrated Mosquito charger, are dispersed by auction, are incidents one can retain. These and some good descriptive writing on the island of Sta. Clara, its forests and its torrents, are some compensation for a story which is in other respects rather tedious.

*In the Day of Battle: a Romance.* By John A. Steuart. 3 vols. (Sampson Low & Co.) The romance of adventure in its new developments threatens to become a little cheap. The flower which we hail as a new wonder provides seed for a multitude, until we can wonder no longer when we see many like blooms in the garden, however much they may continue to please us. A dozen years ago we knew that some one had risen who was like another Scott in the full flood of his teeming imagination, and who, with his inspired gift of illusion, scorned the constraint which prevents a scrupling dullard from describing what he never saw. But now we have a whole school of good romancers working on the same lines, who have learnt the trick and practise it successfully. Mr. Steuart is not the weakest

of them. His hero, Angus Glenrae, seeks in the East to restore the fallen fortunes of his house, is taken prisoner by Arabs, performs wonders with bagpipes and seidlitz powders, wades through blood, escapes a thousand dangers, and returns to marry the girl he left behind him. It is fairly evident under whose influence Mr. Steuart has acquired the art of romance-weaving; yet he is by no means content to imitate his teachers.

*The Eccentrics.* By Percy Ross. 3 vols. (Digby, Long & Co.)

Mr. Ross might well have dispensed with the final letter of his title, for his plot and construction, as well as his characters, are all eccentric together. He has some imagination and more courage, and might have turned them both to better account if he had combined them with a greater measure of self-restraint. The title of the book is probably intended to warn its readers that it deals with extraordinary human types, acting in an extraordinary manner. Very good stories may be written on such a basis, so long as the eccentricity has a method in it and is definite of its kind. But the reader gets no conviction, and very little illusion, out of men and women who act as eccentrically as Mr. Ross makes his characters act. There are patches of colour throughout these three volumes, but there is not much consistency of tone in the narrative as a whole.

*Dr. Endicott's Experiment.* By Adeline Sergeant. 2 vols. (Chatto & Windus.)

The conflict between professional ambition and personal feeling forms the mainspring of Miss Sergeant's latest and in some ways her most sensational novel. The great situation in the churchyard is, so far as we know, entirely original, and, if it were not so ludicrously grotesque, would be exceedingly gruesome. However, Miss Sergeant preserves her gravity, and, while exhibiting a merciful reticence in regard to Dr. Endicott's experiments, is as alert and animated and artificial as ever in her handling of incident and dialogue. We miss the supple, olive-hued, treacherous adventurer of mixed foreign extraction who figures in so many of Miss Sergeant's previous novels, but he has certainly earned a brief rest.

*A Tragic Honeymoon.* By Alan St. Aubyn. 2 vols. (White & Co.)

Mr. ST. AUBYN's successive productions are unfortunately not marked by increasing merit. He too constantly harps on the dreary topic of women intent on matrimony, and planning constantly to attain that state. Here the reader gets thoroughly tired of the family of sisters all talking of nothing but their own or their sisters' marriage, and the vulgarity with which they do it has no redeeming touch of humour or pathos to render it tolerable. The end of the book is singularly weak and ineffective, as the reader is left rather in the dark as to what really happened; while the catastrophe which gives its title to the book is incongruous and ludicrous from the improbability of the husband's taking such violent measures with himself. The curate, Douglas Craik, is the most sympathetic person in the book, but

even in him, perhaps because of his environment, the interest is not vast. It is a pity that Mr. St. Aubyn should give his name to such dull work as this, since he showed in one of his earliest books, 'The Old Maid's Sweetheart,' that he is capable of better things.

*Grandborough.* By the Earl of Desart. 2 vols. (Chapman & Hall.)

THE EARL OF DESART'S story has to do with society black sheep and others—two divorced persons, one of them an intending and the other an actual murderer; their daughter, all but an actual murderer; the Rev. Sebastian Grantley, a knave and swindler; a swindling American; and sundry young suitors of the aforesaid daughter, who make off when her father has remarried and begotten an heir. These are practically all the characters, and, of course, we have to sympathize with some of them; but the facts are as stated, so that sympathy can hardly be said to find a comfortable niche. There is a free employment of social interest and intrigue, for any one who is not too dainty over such things. Indeed, the story may be called interesting as a whole, though one would be glad to consider that it is not fairly representative of any section of English social life.

*The Good Ship "Mohock."* By W. Clark Russell. 2 vols. (Chatto & Windus.)

MR. CLARK RUSSELL'S last story is not so well constructed as some of his earlier ones have been. The narrator is supposed to be an old woman who had been taken to sea when she was a young girl, yet her language throughout is that of a finished sailor, knowing every technical term, and relating every idle detail of the voyage as though she were writing her log from day to day. So far as her personality is concerned, all is artificial and impossible; but the tale itself is a stirring account of villainy on the high seas. The central incident is the picking up of twelve men in an open boat, who turn out to be pirates; and, as it had been arranged that they should be so picked up before the Mohock left England, the reader will perceive that Mr. Clark Russell has his work cut out for him to make his incidents square with probability. It must be admitted, however, that this book contains a good deal of the charm which its author has led his admirers to expect from him.

*A New Note.* 2 vols. (Hutchinson & Co.)

THE LATE lamented Hans von Bülow, who once remarked that a tenor was "not a man, but a disease," would have rejoiced in the delineation, so entirely after his own heart, of Mr. Loevio, the singing gentleman who figures so prominently in 'A New Note.' The expectations which the title arouses, so far as music is concerned, are amply fulfilled. There is a great deal about that divine art in this cleverly written novel, though it is by no means calculated to enhance the respect felt for its practitioners. But the epithet "new" excites anticipations which many readers will find agreeably disappointed. They will resent the notion that a girl so refined, so attractive, and so distinguished as the heroine should have

ever been capable of preferring an odiously underbred charlatan to an honourable gentleman like Jerry Annesley, but they will welcome her tardy return to sanity in the light of a tribute to the perception of a sex chiefly maligned by its representatives. The book is written with considerable alertness of style, and the sketches of the old maiden aunt and half a dozen other minor characters, including an admirable cat, are touched off with no little skill and humour.

*Lesser's Daughter.* By Mrs. Andrew Dean. "Pseudonym Library." (Fisher Unwin.)

AMONGST the recent additions to the "Pseudonym Library" there have been few, if any, studies of character superior in delicacy and sympathy to that of Lesser Bremen, the luckless and pathetic central figure of "Mrs. Andrew Dean's" very clever romance. The materials are at first sight unpromising, but they are handled with rare skill and discretion, and the story marches to its tragic close with an inevitableness in striking contrast to the gratuitous misery of so many modern novels. The picture of this wealthy but insignificant little Jew, a stranger in his own home, and unable to win the affection of his own child until the moment of his death, is really masterly; and the heartless wife and her shallow daughter are hardly less vividly drawn. 'Lesser's Daughter' reveals an aspect of the Jew in mixed marriage which has hitherto escaped the attention of his numerous delineators; it is an exceedingly interesting aspect, and it is treated with signal sympathy and success.

*The Lilac Sunbonnet.* By S. R. Crockett. (Fisher Unwin.)

TO READERS who saw both accomplishment and promise in 'The Stickit Minister' and 'The Raiders,' the author's new volume must prove disappointing. 'The Lilac Sunbonnet' contains the idea and some of the materials of a beautiful rustic idyl; not a little humour; not a little pathos; not a little poetry; but all is rendered ineffective, and even irritating, by hasty and loose construction. As a story the book is quite amorphous, while some of its episodes, excellent in themselves, are all but thrown away for want of harmonious setting. Others are poor stuff, and of these, one which occupies a whole chapter—"The Cuif before the Session"—possesses neither relevance nor originality. The painful lack of coherence in the book is largely accounted for by the fact that the story is grounded on the mystery supposed to hang round the parentage of the heroine, a secret which must have been open not merely to all parties directly concerned, but to the whole contemporary population of Galloway. The heroine is a graceful figure, but she is an anachronism. She has "English ways" and speaks the finest of English, because she had spent her early childhood with a small Scottish farmer settled in Cumberland. She is mistress of a considerable household and farm, and cultivates the most delicate sentiments, yet, when the season of blanket-washing comes round, she "kilts her coats" and shares the "tramping" with her servant-lasses. Her grandmother, too, is a graceful figure; but she also is an anachronism at many points. At the age of sixty-eight she reads 'The

Fortunes of Nigel' hot from Ballantyne's press (1822), and regales us with stories of girlish flirtations with cavalry officers still youthful, though they had distinguished themselves at Fontenoy (1745). Mr. Crockett owes it both to himself and to the large body of readers in whose breasts he had raised expectations to do justice to his unquestionable abilities by taking some pains with his next book.

*Tempest-Torn.* By Lieut.-Col. Andrew Haggard, D.S.O. (Hutchinson & Co.)

THE shattered pine which decks the cover of Col. Haggard's volume is typical of the rash soldier who ventures to be too dark and beautiful, and to make love to two ladies at once. Indeed, Claude Wentworth, whose tragic fate is here set forth, is handicapped at the outset by a more or less legitimate connexion with a third lady. But the *prima donna* has left him before he complicates his fortunes by paying his addresses to a fascinating grass widow. In his perplexity on the reappearance of Madalena at Malta he is not without the advice and assistance of a thoroughgoing friend. Says the excellent Judson (3rd Sikhs):—

"Look here, old boy.....a mouse can help a lion, they say, and therefore, if you like, I'll try and help you, only you must also help yourself. You just make a clean bolt of it with your Mrs. Farquhar, while I stay here and make love to this pretty actress woman, make myself awfully seductive, marry her, she commits bigamy, and there you are, rid of her for life!" "Judson's little plan" turns out more nearly effective than might be supposed from its crude enunciation. But no reader who is acquainted with the imaginative powers of the Haggards will doubt that many an obstacle will be interposed in the course of these pages. The resuscitation of one of the heroines after apparent death by poison, "mowhelow" to wit, the antidote whereto has been supplied by an Indian member of the great "Gnostic Brotherhood"; the gallant conduct of the *prima donna*, who earns a V.C. in the character of a drummer boy; and the transfusion of blood from the veins of Lady Gladys to those of the wounded hero, with the results of that experiment on the hearts of the patients, are only some of the incidents with which these pages abound. A more individual characteristic of the writer is the gift of observation which informs such chapters as that on "An Indian Station in Winter" and the other on "Turmoil among the Mountains." Against this merit must be set a pestilent and unnatural habit of thinking aloud on the part of the actors, and on the author's a considerable want of finish and some stumbling at the elements of style. To "examine with the greatest minutiæ," to "inculcate" a person "into" ways, are errors of the lower forms at school; while, probably from carelessness in proof-reading, there are not a few printers' errors.

*La Chevelure de Madeleine.* Par Jean Rameau. (Paris, Ollendorff.)

THE author of 'La Chevelure de Madeleine' has written four volumes of poems and many novels, but his name is not much known in England. His present novel deserves to find readers even on this side

the Channel, and it is to be hoped that they will avoid a natural tendency to "skip scenery" for story, and will note, in the mazes of a complicated tale of modern sham witchcraft and of murder, the exquisite pictures of the Pyrenees drawn by one who loves those abrupt mountains. 'La Chevelure de Madeleine' is the story of a boy and girl who, whatever else they may be or may become, at least know how to love. It is not quite what would have been a "young lady's novel" once, but, comparatively speaking, may be looked upon as a "young lady's novel" of these later days.

#### FAIRY TALES.

*Fairy Stories from Grimm.* By S. Baring-Gould. (Wells Gardner & Co.)—Mr. Baring-Gould has picked out forty-four of the two hundred of the 'Kinder- und Hausmärchen,' and has sent them forth with all the advantages of good paper, printing, illustrations, and a very able and interesting preface: although we rather fail to see the connexion between the preface and the book; for in the preface the stories are taken very seriously and have learned things said about them, but when we come to examine them, we find that in some of them Mr. Baring-Gould has allowed himself much licence as regards excision, and disdained accuracy of translation. If they are folk-tales and worthy of a learned preface (and that we know them to be), they ought to have been left in the exact form in which they came from the pen of the brothers Grimm. Mr. Baring-Gould may say that they have been altered to suit youth, which must not be brought into such direct contact with the Devil as that to which the Grimms saw fit to expose their readers, to which we say: "Well and good, only, if that be the case, the preface might have been omitted; for 'The Giant with the Golden Hair' and 'The Evil Spirit and his Grandmother' do not appear in the old folk-tales, but the Devil does, and we do not imagine that the juvenile mind receives more harm from him than from Mr. Baring-Gould's substitutes." The stories are all pleasantly translated, though occasionally a little more accuracy might have been shown. 'The Fisherman and his Wife' is one which has been much altered. It is told in the Pomeranian dialect, which may have presented some difficulties. "'I, säd de Fru, 'du haddst em doch fungen, und heddat em wedder schwemmen laten, he dat dat gewiss,'" does not mean "You must catch him again, and before you let him swim away he will grant what you ask"; and "de See wör goor nich meer so blank" does not mean "the sea was still more blank," but "no longer so calm." The fish bestows a cottage on the fisherman,—

"Un achter was oock en lütjen Hof mit Hööñern un Aanten, un en lütjen Goori mit Grönigkeiten un Aaft. 'Süh,' säd de Fru, 'is dat nich nett?' 'Ja,' säd de Mann, 'so schallt blywen, un wähly recht vergnöögt lewen,'"

which being interpreted means:—

"Behind the cottage was a small yard—with hens and ducks, and a small garden with greens and fruit. 'Look,' said the wife, 'isn't this nice?' 'Yes,' said the man, 'and so we will always think it, and be content with it.'"

This is translated:—

"At the back was a large yard, with hens and chickens, as well as a nice garden, full of fruit trees and vegetables. 'See,' said the wife, 'is not this charming?' 'Yes,' said her husband, 'so long as it blooms you will be very well content with it.'"

We own that there is an odd suggestion of "blowing and growing" about *blywen*, the Pomeranian form of *bleiben*; but it is a mistake which should not have occurred. The translator misses a point, too, by making the wife wish to be queen. In the original she wished to be king, and saw no incongruity. The fish sees none either; she becomes king, and then em-

peror; but Mr. Baring-Gould cuts out that part in his story.

*More Celtic Fairy Tales.* By Joseph Jacobs. (Nutt.)—It is with regret that we learn that for some time to come Mr. Jacobs will not present the children of the British Isles with another selection from the fairy tales still existing among them. We can ill do without these pretty, compact, beautifully illustrated books, which give good stories in good form and tell what is known about them. The crop of English stories has long been scanty, but Scotland will doubtless still repay the collector, and the publication of Mr. Larminie's delightful 'West Irish Folk-Tales' has shown us what Ireland can be made to yield. It is hard, however, to assign certain stories to any particular country. When a story is told in Norway that in nearly all its incidents is all but the same as one that is told in Ireland and in the Western Highlands, in which of the three countries may the story be said to be at home? 'Jack the Cunning Thief' is a case in point. He can scarcely be allowed to claim a home in the British Isles, because his adventures are so much better told by Asbjörnsen; and no sooner is that established in our minds than again Jack has to move on, because Mr. Clouston and others have found reason to connect him with King Rampsinites. The story of 'The Russet Dog' is excellent, but not a little distressing to those who want the old tales without alteration or combination or recombination, for it shows how easily the thing can be done. Recombination is, indeed, a very subtle method of offering, not "new lamps for old ones," as in 'Aladdin,' but "new old stories" for old ones. 'The Russet Dog,' i.e., the fox, is made up out of several fables and pre-existing stories. Mr. Jacobs's note to 'The Legend of Knockgrafton' is interesting. The story is taken from Croker's 'Fairy Legends of the South of Ireland.' 'Parnell's poem 'Edwin and Sir Topaz' [we quote Mr. Jacobs] contains the same story. As he was born in Dublin, 1879, this traces the tale back at least two hundred years in Ireland. Practically the same story, however, has been found in Japan and translated into English under the title 'Kobutori'; or, the Old Man and the Devils."

*A Farm in Fairyland.* By Laurence Housman. (Kegan Paul & Co.)—We have seldom read stories which have afforded us more pleasure than the first five in this book. They are written with strong poetical feeling, and show much lively fancy—or we might say imagination—and a warm love of birds, beasts, and flowers. Besides this they are original. We do not like the rest of the stories so much, but the five good ones are possessions in themselves.

#### PHILOLOGICAL BOOKS.

IT was a happy and judicious choice on the part of Messrs. Kegan Paul & Co., the publishers of the "International Scientific Series," when they entrusted the subject of *Race and Language* to Prof. A. Lefèvre, of the Anthropological School, Paris, who has produced a manual creditable alike for the independence of research of which it is the outcome, and for the lucidity of exposition which brings that research home to the cultured reader. The 424 pages of which this book consists contain a mass of well-arranged and well-digested information which the reader may not easily find within such a small compass in any other work. The author is not, it is pleasant to note, a believer in the decadence of language; he rather sees "in the thousand phonetic substitutions and modifications adaptations of speech to the temperament of the various peoples, and to the growing complexity of intellectual needs." After an introductory essay on the evolution of language, the bulk of the volume deals with the geographical distribution of languages and races. Here the author keeps distinctly apart the

various groups of agglutinative languages, in strong opposition to the mischievous and unscientific Turanian fad which should have been expunged years ago from every authoritative book on language. In his chapter on the Malayo-Polynesian languages he leans far too much on the late Mr. Crawfurd's statistics, which are open to considerable revision. In spite of his admiration for synthetic languages, he avows his unqualified preference for the analytic tongues. His comparison between English and French as representatives of the latter will be read with deep interest on both sides of the Channel. As the book is written in English and is intended in the first place for English readers, French spellings of ethnic words should have been avoided. Why write Chamanist, Tchouache, Chanfara, Tchouktche, Aleoutes, Yakoutes? We have also noted a few misprints, such as "Valerius and Maximus" (p. 174), and "Echrader" for Schrader (p. 202). But these blemishes do not detract from the general excellence of the work.

*A Short Comparative Grammar of English and German, as traced back to their Common Origin, and contrasted with the Classical Languages.* By Victor Henry. Translated by the Author. (Sonnenchein & Co.)—M. Victor Henry is not so thoroughly at home in the special philology of the Germanic languages as in that of Greek and Latin, or in Indo-European philology generally, and his new book, in addition to some positive errors, is not unfrequently marred by a certain looseness of expression which the writer would not have permitted himself in treating of matters belonging to his own department of study. It is not unlikely that on this account the work will receive less than its just meed of praise from specialist critics, who are too often reluctant to admit that, in elementary manuals, breadth and soundness of general view may sometimes compensate for an occasional lack of minute accuracy in detail. We have no hesitation in saying that the faults of M. Henry's book are of small importance as compared with its merits, and that it most efficiently supplies a genuine want. The author's boldness in venturing to translate his own work into English seems to be justified by success. The excellence of the translation may be due in some degree to Mr. D. B. Kitchin, whose assistance is acknowledged in the preface; but whatever may be the proportions in which the praise should be distributed, the style is almost everywhere idiomatic and lucid, and it is seldom that an expression occurs from which it might even be guessed that the work was not originally written by an Englishman. Perhaps some fault may justly be found with the wording of the title. The word "contrasted" suggests to an English reader the notion that the purpose of the book is partly to show how extremely unlike English and German are to Greek and Latin. Of course M. Henry does not mean anything of the kind. In the French edition the word is *rapproché*; the correct equivalent, "compared," has needlessly been avoided because the cognate word "comparative" happens to be used in the preceding line. One advantage which M. Henry derives from being his own translator is that he has been able to deal more freely with the original than another person would have felt justified in doing, and to introduce various modifications in order to adapt the work to the special requirements of English students. M. Henry has endeavoured to avoid presupposing on the part of his readers any philological knowledge beyond a general acquaintance with the outlines of German grammar, though of course certain portions of the work will be chiefly interesting to those who have in addition some knowledge of Greek and Latin. The volume may be read with interest and profit by many persons who find ordinary books on comparative philology too abstruse and unattractive. An Englishman who begins to learn German perceives at once that the language is closely

allied to his own, and usually tries to avail himself of the obvious similarities as a help to the memory in the acquisition of the vocabulary and accidence. Students who have been led by this instinctive application of the "comparative method" to desire fuller information about the relations between the two languages will find in M. Henry's book exactly what they want. There is probably no other work in English from which a beginner can so easily and pleasantly acquire a trustworthy knowledge of comparative philology, so far as it bears on the explanation of the phenomena of modern German and English. It is to be regretted that in adapting his work for English readers M. Henry has not thought fit to conform more closely to the usage current in this country with regard to nomenclature. "Metaphony," which he uses instead of *Umlaut*, is rather a clever coinage, but it has not been used in English before, and an elementary book is hardly the place for adventurous innovations in terminology. In the French edition the author also used "apophony" for *Ablaut*; he says in the preface that he has not adopted this in the translation, but "apophony" nevertheless appears on p. 358. The use of "Pregermanic" as the equivalent of the German *urgermanisch* (primitive Germanic, Protogermanic) is more seriously objectionable. The term is already familiar to English philologists in the sense of *urgermanisch*, used to designate prehistoric words and forms which stand phonologically on the general Indo-European level, but are not known to have belonged to the undivided Indo-European language, being inferred from Germanic data only. To give a new meaning to an accepted scientific term is always inconvenient, even when the new meaning is more appropriate than the old one; and in this instance the contrary is the case. We hope that in future editions the author will reconsider this question. One or two other points which need revision may be briefly noticed. On p. 91 the difference in the consonants between *Schweiss* and *Schwitzen* is treated as if it were due to the two forms having come from different dialects. Of course this is a mere oversight, but the correct explanation of this rather important point of phonology is nowhere given. It is probably true that *butter* was borrowed from Latin independently in English and German; but M. Henry's argument to prove this is a fallacy. He says that if the word had come down from primitive Germanic times, either the German form would have been *butter* or *bussir* (to match *Wasser*) or the English would have been *bodder* (to match *fodder*). The fact is that the modern forms do not afford material for settling the question, as M. Henry may see by comparing the words *bitter*, *eiter*, *lauter*, the phonology of which, by the way, he omits to explain. The comparison of *lauter* with the Latin *laetus* is no doubt intended to refer to the development of sense, but we fear readers will take it to mean that the words are etymologically allied. Kluge's strange analysis of *ever* as *a-mre-immer*, which that eminent scholar has withdrawn in the last edition of his dictionary, is given here as if it were unquestionably correct. In the phonetic chapters we think greater precision might have been attained without making the exposition too abstruse; and the pronunciation indicated for several English words is not in accordance with the best usage.

It is not in the sense in which last century all languages were traced to Hebrew that the Rev. D. Macdonald, in his etymological dictionary of the Efate of the New Hebrides, endeavours to prove *The Asiatic Origin of the Oceanic Languages* (Luzac & Co.). For by Asiatic he means Semitic, and he distinctly says that "Arabia, which borders on Oceania, has always been, and is to this day, the principal home of this, the most important family of Asiatic languages." In his "Oceania: Linguistic and Anthropological," he made a similar

attempt five years ago, and now returns to the charge, with no more success, we fear, than the great Bopp, who broke a lance to prove the kinship of the Malayo-Polynesian languages with those of the Indo-Germanic family, or, more recently, Dr. J. T. Thomson, of the Wellington Philosophical Society, who, in a series of articles, compared a number of words in these languages with corresponding ones in non-Aryan languages of Hindustan and border countries. There is, indeed, a certain similarity in the mental organization of the Semitic and Malayan races which is also traceable in certain peculiarities of their respective languages. To these coincidences attention was first drawn, upwards of seventy years ago, by W. Robinson, in the introduction to his excellent work on the principles of Malayan orthography; and they also form the subject of one of the best chapters in G. von der Gabelentz's latest work "Die Sprachwissenschaft." But when we come to examine the details of lexical comparisons in Mr. Macdonald's book we fail to detect any palpable kinship, even of a distant degree. We must give him credit for the assiduity with which he has tried to solve his problem. As for the result, we can but arrive at the Scotch verdict "not proven."

#### RECENT BIOGRAPHY.

MR. ALFRED ROBBINS has attempted a most difficult task in *The Early Public Life of William Ewart Gladstone* (Methuen & Co.). The parliamentary life of Mr. Gladstone, from the time when he entered on his political career up to the still early years of that career when this book ends, was passed in a period too recent for true history and too remote to possess immediate political interest. Mr. Robbins has, indeed, treated it from the point of view of the historian, with impartiality and detachment from party spirit. There is nothing to show from which side the volume comes. He has on his title-page described Mr. Gladstone as "four times Prime Minister"; but the book ends long before the commencement of Mr. Gladstone's first administration. The author's point of view appears to be that Mr. Gladstone's courageous course in early life will be the ultimate historical basis for a judgment of his character; and for this view there is much to say. We can have nothing but praise both for Mr. Robbins's attempt and for the success with which he seems to have accomplished his aim; but we doubt whether he can hope for a very large or a very enthusiastic public.

MESSRS. CORNISH, of Birmingham, have forwarded *Catherine Hutton and her Friends*, by Mrs. C. H. Beale, who three years ago edited the recollections of Miss Catherine Hutton under the title of "Reminiscences of a Gentlewoman of the Last Century," a volume that afforded many glimpses of ways of life which have ceased to be ours. However, its most interesting part was the account of the Priestley Riots, of which Miss Hutton was to a great extent an eye-witness. The "Reminiscences" appealed to a large circle; "Catherine Hutton and her Friends" will be principally valued by the descendants of those friends. Miss Hutton gave a large measure of love to them, and, judging by the standard of their own day, many of them were unusually cultivated. Some of them had stories and poems printed in periodicals (we are afraid that in some instances the "Belle Assemblée" is dignified by that appellation), but we are not acquainted with any that have been thought worthy of disinterment, and the reader is not likely to bring himself to feel much interest in the literary work of any of this circle. He will, indeed, be more concerned to know that the beautiful Miss Cartwright made mead and metheglin, cut admirable landscapes in paper, and had anxieties lest her letters should be lost when

they went by a fish-cart instead of the usual waggon, than in hearing of any amount of accepted or rejected MSS. Doubtless her mead and mead were good—doubtless she looked charming in her pink saucé—doubtless she enjoyed her "voyage" from London to Richmond, and we like hearing about these old-world things; but as for her fourth or fifth rate literary work in magazines of the same calibre, we have more than enough work of a similar kind to consider at the present time, and do not want to go back to another century to make the acquaintance of hers. She was wooed by Mr. Coltnan. He sent her "Rasselias," and said that he "should think it an honour to be favoured by a correspondence." She said that she "by no means approved of a correspondence between young people of different sexes," but corresponded notwithstanding. She considered the story of "Rasselias" "pretty"; but she was shocked at "the dark shades" of it, and asked if there "are no Orators who live the myths they teach." There is a very good letter from the Rev. Joseph Spence, when he was tutor to the Duke of Devonshire's son, explaining how when in Rome in 1724 he came to disobey an order not to let his pupil see or converse with the Pretender or any of his dependents. Unfortunately it has already been printed. The author of "Polymetis" was Prebendary of Durham and Rector of Great Horwood, Bucks, and yet Mrs. Beale tells us that his yearly income from the Church was only 500L. The extracts from Mr. William Hutton's "Book of Recollections" are delightfully characteristic. There is an entry telling of a meeting with a highwayman going in his shroud to be executed; there is another relating an encounter with other highwaymen in quest of booty; but of frivolous things (though not so did he regard it) we best like this: "Dec. 9th, 1784.—Took a serious walk with Samuel Salt, Esq., about Hyde Park, who observed he had thoughts of matching his daughter to a title." Much the most important member of the Coltnan family was Elizabeth, afterwards Elizabeth Heyrick. She was an ardent champion of all oppressed creatures, from baited bulls to ill-treated prisoners, and she was the first to cry for the "Immediate, not Gradual, Abolition of the Slave Trade."

MR. HEINEMANN publishes, in two volumes, a translation from the French of M. Waliszewski, *The Story of a Throne*, a second part of the author's book "The Romance of an Empress"—the two works being, of course, as will be remembered by our readers, contributions to the biography of Catherine of Russia. The anonymous translation will not be everywhere intelligible to those who are unacquainted with foreign tongues or with Russian history, and, although M. Waliszewski's books are decidedly entertaining, it is a little difficult to see what public there is which will need the translation and be unable to master the French original.

MESSRS. CHATTO & WINDUS publish in two volumes a translation, by Mrs. J. W. Davis, of the *Memoirs of the Duchesse de Gontaut*, "Gouvernante des enfants de France," that is, of the Comte de Chambord and his sister, under Louis XVIII. and Charles X. We do not understand the insertion of the dates on the title-page in the phrase "Gouvernante to the Children of France during the Restoration, 1773–1836." If the dates should have been separated from "Restoration" and from "Gouvernante" by something more than a comma, and are intended as those of the birth and death of the author and subject of the memoirs, then we have to question the accuracy of the date "1836." The book is worth translation: the lady who professes to have known Bonaparte at school, and who certainly was driven about by Pitt in his mail-phæton—who had her garter picked up by "Mr." Wellesley, otherwise and better known as General Arthur Wellesley, the future Duke

of Wellington—relates one of the best stories of the wit of the Prince Regent that we have met with. Coming from a party, he offered in the hall to lend her his carriage, to which Madame de Gontaut replied that she had sooner wait for hers—that is, for Lady Clarendon's. "If I venture to offer you my carriage, you may be sure I should get up behind," was the phrase with which the First Gentleman handed her towards her own. It is worthy of note that Madame de Gontaut, who was on the most intimate terms of friendship with Louis XVIII., treats as being by his Majesty the "Memoirs" of that king, usually ascribed to her bitter enemy the Duc de Blacas. The translation is a little wooden; for example, "the French Guards" hardly translates *les Gardes Françaises*—not "the guards," but one particular regiment of the household troops. We note the vulgarity of "corsets" for stays, and the phrase "the actual duc" for the present duke. The "Mr. Wellesley" noticed above is also mistranslation, as the French admit "M.", i.e., "Monsieur," for a general, without the title, and we do not. "The Queen of Russia" should have been corrected, as should "Five Field" to *Five-Fields*, i.e., Eaton Square.

ANOTHER translation of French memoirs reaches us from Mr. Heinemann: Lady Mary Loyd's excellent translation of Prince de Joinville's *Vieux Souvenirs*. We so fully and so greatly praised the vigour of the original work at the time of its appearance that we need only say that the Prince's illustrations are retained, and that the volume is excellently got up, and marred by few such blemishes as "a simple Zouave" for a private of *Zouaves*.

ITS personalities and discursiveness notwithstanding, the late R. G. Gammage's *History of the Chartist Movement* has considerable permanent value. In fact, without it we should remain for the most part in the dark as to the motives of William Lovett, Thomas Cooper, and their associates. The new edition, therefore, which has been published by Messrs. Browne of Newcastle-on-Tyne, and Messrs. Truslove & Hanson of London, should be read by all who desire to gain an insight into working-class aspirations. The narrative has been rewritten and condensed here and there, and Gammage is the last writer to suffer from abridgment. Again, it has been equipped with a most excellent index, and thus facts can be verified without a study of Gammage from end to end. The engravings, too, are highly characteristic, the portrait of John Collins being little short of tremendous, while that of Feargus O'Connor showing the farms on his land-plan almost takes us back to the pastoral age. No wonder that O'Connor was angry with "the villains who quaff your sweat, gnaw your flesh, and drink the blood of infants, who suppose that I too would crush their little bones, lap up their young blood, luxuriate on woman's misery, and grow fat on the labourer's toil," when he could conceive such a mathematically perfect picture.

#### SHORT STORIES.

SIR SIMON VANDERPETTER, &c. By B. B. West. (Longmans & Co.)—As the author most candidly admits in his amusing little preface, the two tales in this book have a certain similarity of idea, which is perhaps a pity, especially as the idea is a good one. In both the subject of the story alters his character, or at least his habits, by occult, not to say demoniacal, means. The first, in which the assistance of the Enemy in person is invoked, is certainly the more successful; and a pleasant variant on the usual stories about the barter of souls is introduced by the author's device of cheating the Devil without sanctifying the other party to the bargain. A word of praise, too, must be said for the novel form of the name, Baron Asmodeus Bell von Zebub. The defect in both stories is that the effects are too laboured: in the first

almost too many virtues are seen in the making, and in the second the transformations of too many ancestors are detailed. But it is an amusing and brightly written book.

By *Reef and Palm*. By Louis Becke. "Autonym Library." (Fisher Unwin.)—There is, perhaps, nothing more striking in this little collection of sketches, reprinted from the *Sydney Bulletin*, than the biographical notice of Mr. Becke, contributed by the Earl of Pembroke. On the excellent authority of the writer of "South Sea Bubbles," it is made abundantly manifest that if there is one man living who is qualified by actual experience to write of the seamy side of life in the Pacific islands, that man is Mr. Louis Becke. The motive in nearly every one of these stories is the same—"the loves of white men and brown women"—and its treatment bears the unmistakable stamp of a veracity which, as in the case of "Macy O'Shea's Revenge," is occasionally gruesome enough to satisfy the most jaded palate. Happily there is a tender and pathetic side to these relations, in dealing with which Mr. Becke is equally successful. Indirectly these miniatures form a remarkable tribute to the accuracy and insight of Mr. Stevenson in his larger handling of the same scenery and characters.

THE Devil bulks largely in *Aut Diabolus aut Nihil, and other Tales*, by X. L. (Methuen & Co.), and strange crimes are frequently in evidence. Not a little of the powerful interest the tales excite is deducible from this fact; and the author's evident familiarity with what is most distinguished in Parisian society gives a note of distinction to his work. But over and above these extraneous advantages there is something startlingly original in his treatment of somewhat hackneyed themes, if the Devil and his children can be so esteemed. And the conception of the Prince of Evil in the tale which gives the title to the volume is as new as it is striking. The other characters are sketched in with a light but firm touch, with here and there just the requisite dash of cynicism to keep the story in touch with its title. "A Waltz of Chopin" is the most human tale in the collection, but seems to be somewhat unduly drawn out. It contains some remarkably graphic descriptions, as, for example, that of the scene outside La Roquette, where the disreputable crowd waits to see the knife of the guillotine descend on the neck of the murderer; and the pathetic figure of Tudor Roselin occupies a unique place in a volume whose characters generally repel more than they attract. This is certainly the case in the tale "A Kiss of Judas," which has something so revolting about it that one can hardly read it with any pleasure, even as a work of art. If the author's object was to write a tale which should make his readers shudder, he has certainly attained it. But one does not care to read such stories twice; and, indeed, having read it, one is wishful only to forget. "The Luck of the Devil" is another ghastly tale of murder and suicide, told with a terrible realism which would leave no doubt of the author's power; but that one never questions from the first page of the book to the last. Indeed, one is sometimes tempted to think that only the author's undoubted literary style and skill lift his book out of the sphere of the shilling shocker. The same can be said of Poe's tales, and of that extraordinary genius the author of "Aut Diabolus aut Nihil" frequently reminds us, by reason of his imaginative power and his faculty of vivid expression. But one cannot help feeling that he depends too often for his effects on what is merely unnatural, horrible, and, most happily, uncommon in human life.

MR. ARTHUR MORRISON's *Tales of Mean Streets* (Methuen & Co.) are told with consummate art and extraordinary detail. Not less remarkable is the restraint which the author

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puts upon himself, with the result that the reader is often startled, apparently without cause, the effect is produced so simply. It is for that reason absolutely convincing. Some of the tales, indeed, are less convincing than others. The author occasionally swerves from that austere reserve which is the guardian of his devotion to truth, and takes full advantage of a farcical situation. Thus you feel that 'The Red Cow Group' and 'That Brute Simmon' do not live in the same street with 'Lizerunt' and 'A Poor Stick.' But they relieve the prevailing sombreness a little, and for a moment we forget the squalid misery and grimy horror. To understand the author's standpoint you must read the finely written introduction. Unlike the author of 'The Netherworld,' he does not miss the fun, but he finds it lamentably deficient. Consequently you suspect that the pity or repugnance he feels has so modified his impression of what he describes, that occasionally he almost seems to darken the shadows merely to emphasize their darkness. "Love-making in this street," he says, "is a dreary thing when one thinks of love-making in other places." No doubt; but why compare? Comparisons must surely to some extent falsify our estimate of the value of the street to its inhabitants. And yet, as we have said, these tales are instinct with truth, and presented with an art as delicate as it is strenuous and unerring. No thought of poetic justice is ever allowed to lead the author astray. He tells a plain, unvarnished tale, and the very truth of it makes for beauty. He gets so near to life and so convincingly that the artist himself is never in view; and his art, by its very fineness, effaces itself. Thus the humour is never forced, the pathos never worked up to. You come on them with a feeling of surprise, because they seem to be there of themselves, and you acquit the author of any intention in the matter. True, the humour is grim, the pathos bleak, the irony cruel. The narrative breaks off suddenly, but you have been told enough. Grimness, squalor, misery, meet you on every page; but in what you feel is the true humanity of the book lies its justification, the permanence of its interest, and its indubitable triumph.

*Acheteuses de Rêves.* Par J. Ricard. (Paris, Calmann Lévy.)—M. Ricard continues to be as readable, and as disappointing, as he has been hitherto. He is turning out admirably written stories, for which, no doubt, he can command his own price. He abstains from giving us that considerable novel which we continue to be sure he could produce if he chose. We shall still hope, but in the mean time M. Ricard doubtless prospers.

*La Jambe coupée.* Par Masson-Forestier. (Paris, Calmann Lévy.)—We should not think it necessary to notice the volume which goes by the title of the first story among its contents, 'La Jambe coupée,' had it not been that several of the tales possess a particular interest on account of their being written by a barrister who is evidently a specialist in marine cases, and illustrating the differences between the French and English law of workman's insurance as applied to sailors. 'La Jambe coupée' turns upon the fact that a French sailor has a right to recover against the owners of the ship in a case where an English sailor has not, though we believe he would have had if the Employers' Liability Bill of 1894 had become law. It is stated by the author, who evidently knows what he is writing about, that ships of a mixed or undecided nationality, sailing from French ports with a French cargo, habitually put into a British Channel or Irish port, and there re-engage their crews, in order to bring them under the more lax British law.

*Le Chemin de Paradis.* Par Charles Maurras. (Paris, Calmann Lévy.)—"Le Chemin de Paradis" is a path near Marseilles, and the book before us might just as well have been called

'Le Chemin du Paradis,' or anything else. The volume, to which is prefixed a poem addressed to the author by the writer who is his model, M. Anatole France, contains a long and egotistic preface and nine pieces—myths or fables—of which only one is worthy of praise, and that excellent. In a book of over 350 pages, to have to dismiss at once all but forty is not a pleasant task; but 'La Consolation de Trophime' is a masterpiece, superior, we venture to think, to 'Thais' and to the other similar work of M. Anatole France. St. Trophime reaches pagan Arles, where its most famous courtesan is dying of not finding happy love; he tries to teach her that of God, but has come too late. The story is told in a style worthy of the author's master. Of the preface and eight other pieces we should note that M. Maurras is under the fond belief that he is a moral writer in a wicked age, but that a philistine jury would take the opposite view of the effect of some among his stories.

*Histoires crânes.* Par Richard O'Monroy. (Paris, Calmann Lévy.)—The clever writer who has accustomed us to look for his pseudonym in many places, and who reminds us by it of the page of Cœur de Lion, is less "shocking" (in the French sense of that British word) than usual in his new volume, which contains some rather pretty stories, and hardly any which are too strong for seasoned readers.

M. CALMANN LÉVY also publishes *Les Confessions de Riquet*, by M. Henri Allais, which contains several excellent short stories about the war of 1870.

*El Señor* (Madrid, Manuel Fernández y Lasanta) is the title of a collection of stories from the prolific pen of Señor Leopoldo Alas, who writes under the name of Clarín. The first, which gives its name to the collection, relates to the mental struggle of a young priest, who loves a young woman who dies early, and to whom he is called to administer the sacraments; the last relates to the bestowal by the Pope of the Golden Rose upon a devout Bavarian girl of humble station, instead of upon a queen who is called the Messalina of the North. Indeed, priests and their doings form the subjects of many of the stories, though the ways of contemporary actors and actresses, of authors and critics, are depicted with considerable skill in others. The one entitled 'A Tale of the Future' is the most curious, inasmuch as Jehovah is made to play over again the part which he did in the Garden of Eden. In Roman Catholic countries sacred topics are treated with a freedom which Protestants consider to be extreme, yet Señor Alas writes as a devout Catholic, and he even apologizes in one story for calling a cemetery in which Protestants are buried "holy ground." One of the stories is really touching. It is called 'Cambio de Luz,' and depicts how a struggling man of letters, whose eyesight failed, found consolation from the inner light, which enabled him to understand more clearly things which had been mysteries before, and to dictate finer thoughts than he had formerly been able to pen. The topic of the story called 'Rivales' is novel, and cleverly handled. An author writes a book inculcating high morality; he falls in love with a married woman, who likes the book without knowing that he is the author, and he finds an invincible rival in his own book.

#### OUR LIBRARY TABLE.

MESSES. PARKER & CO. publish *The English Monarchy and its Revolutions*, by Mr. F. W. Bain, an essay directed against "Whig views," and intended to be an introduction to a biography of Lord Beaconsfield. The author abuses Hallam, Stubbs, Green, Froude, and the historians generally, for though he here and there praises Ranke, he in other passages violently condemns him. His style is as wild as his

opinions; for example, he writes that the Black Death "minimised the population." The soundness of Mr. Bain's judgment may be gathered from his statement with regard to Mary, Queen of Scots: "She was indeed a perfect type of womanly beauty, piety, wit, culture, breeding, cheerful resignation, virtue in a state of unparalleled difficulties and infinite suffering, ending in martyrdom: gold tried in the hottest fire, and never found wanting." In a foot-note Mr. Bain adds: "Time and able advocates have vindicated Mary and put all her calumniators to shame; there are no longer two opinions possible now." It is Mr. Bain who has used italics. We fear that a gentleman who denies that it is even possible to have a doubt as to Mary's saintliness is hardly a reasonable guide in his survey of English history from the French conquest, with which for him it begins, down to the present day.

MR. EDWARD ARNOLD publishes *The Double Emperor*, an entertaining little extravaganza, by Mr. Laird Clowes, in which some American acquaintances of the German Emperor's American friend, known to the public as "P. B.," kidnap the German Emperor, and take him for a long cruise. The book is smartly written. It has the defect, or advantage, of inculcating no lesson of any kind.

THE greater part of *From Darkness to Light in Polynesia*, with illustrative *Clan Songs*, by the Rev. Wyatt Gill, which the Tract Society issues, was printed by the Government of New Zealand at Wellington in 1880, under the title 'Historical Sketches of Savage Life in Polynesia,' and was, in fact, noticed shortly in these columns at the time (December 18th, 1880); but it was well worth while to make the stories and songs which it contains more generally accessible. As every one knows who is interested in such matters, Dr. Gill was for many years resident in the Hervey Group, with which this volume exclusively deals, and readers of his other works will recollect his diligent and sympathetic study of everything connected with the natives, and the valuable service he has done in rescuing from oblivion so much of their history and traditions. The work before us is almost exclusively historical. In two or three only of the earlier stories do fetishes and giants appear, and the truth and reality of the events enshrined in these songs and stories can usually be checked by reference to the annals of rival tribes. The natives, Dr. Gill tells us, carefully distinguish the "mythical, or, as they would say, the spiritual," class of traditions from the "historical or human"; for our part, as we cannot altogether deny a certain historical element to the older class, we may, as he tells us the natives do, accept the purely historical class as connected with the other by a "natural sequence." The songs are simple, but not without pathos and poetical feeling. The stories on which they are founded are full of exciting incidents of slaughter and treachery and revenge, of friendship, heroism, and self-sacrifice. They are written down, Dr. Gill says, much as they were told to him, and owing to this and to his own intimate knowledge of the whole subject, they incidentally illustrate on every page the habits and ways of life, social observances, and political organization of the people, as well as the character of the country, with its strange caves and rocks and forests. Dr. Gill, by close study and comparison of genealogies, and aided in some measure by the linguistic peculiarities of some of the songs, has fixed the approximate dates of his stories for some centuries back. Of the accuracy of his method we have no doubt. When the memory has not been impaired by reading and writing, traditions are handed down with unfailing verbal accuracy for many generations. Among the later traditions of interest is that relating to the visit of Capt. Cook. The blue beads he presented were long treasured as fragments of the blue

sky out of which he had come; and the iron axe—the first ever seen in the islands—which he presented to the chief, and the deeds of blood committed with it, are duly celebrated in song. In striking contrast to the violence and oppression of the past is the condition of peace and order which Dr. Gill describes as the result of the introduction of Christianity. The change is especially appreciated by the members of the weaker tribes, always liable to destruction, and likely at any time to be offered in sacrifice. There is no need to approve all the details of the missionary system, and among them the heavy money contributions to foreign missions which, according to Dr. Gill, are still levied on the converts, but no doubt they have produced exemplary and orderly communities. Dr. Gill, in fact, living among his blameless flock, seems to look on all evil passions—treachery, revenge, and the like—as essentially and exclusively "heathen." We may wish that it were so, but even the wicked "Tama-tapu, dressed up to the height of heathen extravagance, and highly scented," might find his match, or haply something worse, in many Christian communities of Europe. But we are not the less convinced that Dr. Gill in his missionary labours has done good service to the cause, as he has by this and other interesting volumes advanced the science, of humanity.

MR. ALFRED W. POLLARD is already so well known for good Chaucerian work that we turn to his edition of the *Canterbury Tales*, in 2 vols., with notes and introduction (Macmillan & Co.), with confidence that it will be found well informed and scholarly. And whoe'er so turns to it will not be disappointed. Of course it does not pretend to rival the monumental labours of Prof. Skeat. It is meant for the general reader rather than the student; and it is an immense improvement on anything of the kind previously provided for the general reader. We presume Prof. Skeat will presently produce a popular one-volume edition of Chaucer's greatest work. Certainly, till he does so, Mr. Pollard has the field all to himself; nor, when he does so, do we think Mr. Pollard will be altogether driven out of it, or deserve any such fate. The text is carefully selected and edited, the notes are accurate and such as are really useful, and the type is admirable.

MESSRS. DENT & CO. have already given us a translation of Dumas uniform with their series of old English novelists, and their latest production is a reprint of Lawler's contemporary version of *Corinne* (corrected where necessary by Mr. T. Okey, with an introduction by Mr. George Saintsbury) in two volumes. They contain a few tasteful illustrations by Mr. R. S. Greig, and a reproduction, which we cannot think judicious, of the pretty title-page designed for Miss Burney's novels. Mr. Saintsbury cannot be called an enthusiast on this subject, but, as usual, he is amusing and instructive. After a brief and almost tantalizingly allusive notice of Madame de Staél's strange personality, he proceeds to '*Corinne*' itself—"a love-story doubled with a guide-book: an eighteenth century romance of 'sensibility' (the strange artificial conception of love which is neither exactly flirtation nor exactly passion, which sets convention at defiance, but retains its own code of morality) blended with the impulses of a time of transition or even nineteenth century diatribe of aesthetics and 'culture.'" It is easy to laugh at the numerous extravagances of style and conception, "at the endless mingling of gallantry and pedantry"; but "the heroine is a real woman enough," and "the passion of its two chief characters is real." Moreover, "it has an immense historical value as showing the temper, the aspirations, the ideas, and, in a way, the manners of a certain time and society." The genuine enthusiasm for Italy is "a sign of the times—of the approach of what we may call popularized learning, cul-

ture, sentiment. In some respects '*Corinne*' is not merely a guide-book to Italy; it is a guide-book by prophecy to the nineteenth century."

MR. LOGIE ROBERTSON'S edition of *The Poetical Works of Sir Walter Scott* (Frowde) will be welcome not only on account of the taste displayed by the publisher in its preparation, but also for its careful editing, and above all its completeness. Most of the editions of Scott's poetry that are usually found on the bookseller's counter are singularly incomplete. They generally omit '*The Bridal of Triermain*', one of the most charming tales Scott penned, and of the miscellaneous poems some of the best are omitted: for instance, the clear-cut lines of '*The Foray*', the last fragment of the Wizard's magic weft. Mr. Robertson has carefully collected the mottoes from the novels, which contain some very genuine poetry. Mr. Frowde has brought out three editions: one a fairly thick volume on ordinary paper, another on beautifully thin India paper, and the third, in five delightful little volumes, also on India paper, in a case. A daintier Christmas present is not to be found than this last.

A NEW edition, in two compact volumes, of Mr. Hare's interesting *Walks in London* has been sent to us by Mr. G. Allen. —A very greatly improved edition of *Murray's Handbook to Rome* has reached us from Mr. Murray. It is really a new work, the result of four collaborators: Prof. Lanciani, Mr. A. S. Murray, Sir H. Layard, and Mr. Pullen. There is no need to praise the contributions of Prof. Lanciani and Mr. Murray. The improvement of the maps which has marked recent editions of the red handbooks of Albemarle Street is noteworthy in this volume. They are excellent, and Herr Baedeker will here find himself outdone in his own peculiar line. The book is printed on thin paper, so as to be light and easy to carry. It deserves a wide popularity.

WE have on our table *The Book-Lover*, by J. Baldwin (Putnam),—*Homer's Odyssey, Books V.—VIII.*, edited by B. Perrin (Ginn),—*Lectures on Human and Animal Psychology*, by W. Wundt, translated by J. E. Creighton and E. B. Titchener (Sonnenschein),—*First Aid to the Injured and Management of the Sick*, by E. J. Lawless, M.D. (Pentland),—*The Ills of the South*, by C. H. Otken, LL.D. (Putnam),—*Miners' Leaders*, edited by W. Hallam (Bemrose),—*Proceedings of the Society for Psychical Research*, Part XXVI. (Kegan Paul),—*Campaigns of Curiosity*, by E. L. Banks (Cassell),—*The Daughters of Danaus*, by Mona Caird (Bliss, Sands & Foster),—*By Hook or by Crook*, by A. Giberne (S.P.C.K.),—*The Wild-Catters*, by C. J. Cutcliffe Hyne (S.S.U.),—*Old David Wright and Minnie's Answer*, by the Rev. W. J. Bettison (S.P.C.K.),—*I and my Master*, by M. Stephenson (Hodges),—*A Heart of Gold*, by C. S. Lowndes (S.P.C.K.),—*Under the War-Clouds, a Tale of 1870*, by E. F. Pollard (S.S.U.),—*The Orderly Officer*, by H. Avery (S.P.C.K.),—*Holiday Rhymes*, by A. C. Deane (Henry),—*Sunshine and Shade*, by F. Craig (Simpkin),—*The Century Reciter*, edited by L. Wagner (Warne),—*Vox Amoris Dei*, by F. Osmaston (Sonnenschein),—*Sunday Evening*, by C. M. Hallett (S.P.C.K.),—*St. Paul's Conception of Christianity*, by A. B. Bruce, D.D. (Edinburgh, T. & T. Clark),—*Helpful Half-Hours*, by Mrs. C. D. Francis (Wells Gardner),—*Visions of the Interior of the Earth*, by the Prince of Mantua (Simpkin),—*The Perfect Home*, by the Rev. J. R. Miller, D.D. (S.S.U.),—*Personality, Human and Divine being the Bampton Lectures for 1894*, by J. R. Illingworth, M.A. (Macmillan),—*The Churchman's Manual*, by the Most Rev. Enos Nuttall, D.D. (S.P.C.K.),—*Songs of Zion by Hebrew Singers of Mediæval Times*, translated by Mrs. H. Lucas (Dent),—*Last Words in the Temple Church*, by C. J. Vaughan, D.D. (Macmillan),—*Dernier Rêve*, by E. Delpit (Paris, Lévy),—

*Au Fil de la Vie*, by G. Guiches (Paris, Ollendorff),—and *Lettres à Fanette* (Paris, Ollendorff). Among New Editions we have *Practical Guide to the Parish Councils Act*, by A. H. Graham and S. Brodhurst (Ward & Lock),—*The Practical Guide to Algiers*, by G. W. Harris (Philip),—*Blackie's School and Home Library*: *The Autobiography of Benjamin Franklin*; *Lamb's Tales from Shakespeare* (Blackie),—*Souvenirs de Sébastopol*, by S.M.I. Alexandre III., translated by M. N. Notovitch (Paris, Ollendorff),—*The Great Day of the Lord*, by the Rev. A. Brown (Stock),—*Carols for Use in Church*, by R. R. Chope, the music edited by H. S. Irons and A. H. Brown (Clowes),—*Classic Moods: Latin, Greek, and English*, by G. Hamilton (Simpkin),—*Grettir the Outlaw*, by S. Baring-Gould (Blackie),—*Tales from Scott*, by Sir Edward Sullivan, Bart. (Stock),—and *Alice of the Inn*, by J. W. Sherer (Allen & Co.).

#### LIST OF NEW BOOKS. ENGLISH.

##### Theology.

Davidson's (Right Rev. R. T.) *Charge to the Clergy of the Diocese of Rochester*, 8vo. 2/- net, swd. Harrison's (C. G.) *The Transcendental Universe*, 3/6 net, cl. Hoare's (Rev. E.) *Great Principles of Divine Truth*, 6/- cl. Meyer's (F. B.) *Jeremiah, Priest and Prophet*, cr. 8vo. 2/- cl. Official Report of Church Congress, 1894, edited by C. Dunkley, 8vo. 10/- cl.

Sacred Books of the Old Testament, edited by Haupt: Part 3. *Leviticus*, by Driver and White, 4to. 2/- net, swd.; Part 8. *Samuel*, by Budde, 4to. 5/- net, swd.; Part 17. *Job*, by Siegfried, 4to. 3/- net, swd.

Sheid's (W. G. T.) *Dogmatic Theology*, Vol. 3, Supplement, 8vo. 12/- cl.

Stuard's (C. E.) *Tracings from the Acts of the Apostles*, 3/6. Tucker's (Rev. W. H.) *Hereafter and Judgment*, cr. 8vo. 6/- Watt's (Prof.) *Drummond's 'Ascent of Man'* and Fairbairn's 'Place of Christ' Examined, cr. 8vo. 2/- cl.

Law.

Statham's (H. H.) *The Changes in London Building Law*, 4/- *Fine Art and Archaeology*.

Baldwin's (F.) *The Old Churches of our Land*, 12mo. 3/- cl. Egyptian Book of the Dead, ed. by C. H. S. Davis, 30/- net. Gordon's (J. F. S.) *A Vade-Mecum to and through the Cathedral of St. Kentigern*, Glasgow, 6/- cl.

Great Britain and Ireland, English, Scottish, Welsh, and Irish Pictures, folio, 28/- cl.

History of the Art of Bookbinding, edited by W. S. Brasington, imp. 8vo. 42/- cl.

Maspero's (G.) *The Dawn of Civilization: Egypt and Chaldea*, Map, Illustrations, and Plans, 24/- cl. in box.

Perrot (G.) and Chipiez's (C.) *History of Art in Primitive Greece*, 2 vols., royal 8vo. 42/- cl.

Pictures from 'Punch'. Vols. 1 and 2 in one, 4to. 10/-

##### Poetry and the Drama.

Ballads of the Marathas, rendered into English Verse by H. A. Aworth, 8vo. 5/- cl.

Calmour's (A. C.) *Fact and Fiction about Shakespeare*, 6/- cl. Gomme's (A. B.) *Children's Singing Games*, 2nd Series, 3/- cl. Murray's (R. F.) Poems, with Memoir by A. Lang, 5/- net, cl. Oxford Verses, edited by R. Bruce, 12mo. 2/- svd.

Trevor's (Col. G. H.) *Rhymes of Rajputana*, cr. 8vo. 7/- cl. Waite's (A. E.) *A Soul's Comedy*, cr. 8vo. 2/- net, cl. Lucas, *Parables and Poems*, roy. 16mo. 2/- net, cl.

Bellini and the Dragon, an Elysian Comedy, 4to. 4/- net, cl.

Music.

Broadbent's (J.) *Lost in London and other Stories, arranged as Services of Song*, 8vo. 2/- cl.

Fifty Favourite Songs with Accompaniments, edited by Maxfield, 2/- net, swd.

Waddell's (Rev. P. H.) *The 'Parsifal'* of Richard Wagner, 2/-

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**MR. OSBORNE GORDON'S EPIGRAM.**

6, Cornwall Terrace, N.W.

At length, with the kind assistance of Dr. Kynaston, for which he has my hearty thanks, we are getting nearer to accuracy as regards the true version of Mr. Osborne Gordon's beautiful epigram on Chantrey's sleeping children. As reproduced in Sir William Gregory's 'Autobiography,' there were but two lines out of eight which were correctly given. Dr. Kynaston admits, however, that in my version—which, by the way, is Mr. Osborne Gordon's own—there is but one misprint, which occurs in line 3.

When, in 1846, I copied, at Montreux on the Lake of Geneva, Mr. Gordon's epigram from one of his note-books into one of mine (which

is now open before me), I observed that the eight lines, as written down by him, were, with the exception of a few aspirates and prefixes to vowels, entirely unaccentuated. The accents added to Mr. Gordon's text were hurriedly put in by me in 1846, and as Mr. Gordon looked over and approved what I, then an Oxford undergraduate, had written, I let them go. To say the truth, I was so anxious, when writing my former letter to the *Athenæum*, to get the text accurate that I gave little thought to the accents. Directly the *Athenæum* of November 10th reached my hand I noticed several instances of (in Dr. Kynaston's own words) "wrong or misplaced accent and breathing,"

qua aut incuria fudit,  
Aut humana parum cavit natura.

I hope these faults will be corrected before the second edition of Sir William Gregory's 'Autobiography' appears. But I must add that in this particular instance the errors of accentuation are partly due to "humana natura"; for I was brought up in the school to which Dr. Arnold occasionally lent his great authority, and which held, with Brunck, Elmsley, and Gibbon Wakefield, that Greek accents were and are useless.

To Dr Kynaston's argument about Doric as distinguished from Attic Greek I cannot reply at length, partly from want of time, and partly because I will not deny that it caused me pain to see any words that fell from John Conington's lips branded as "illogical and irrelevant." But Dr. Kynaston hardly does justice to what I wrote on November 10th, viz.: "It will be noticed by all scholars that Mr. Gordon's lines are in Doric Greek, to which exception was taken in some quarters." I then repeated Prof. Conington's remarks to show that he was one of those who took exception.

The question is, "In what Greek would ordinary competitors for the Ireland endeavour to write a Greek epigram on any subject proposed to them by the examiners?" Conington would evidently have written in Attic Greek. Dr. Kynaston, had he been an Oxford man, would evidently have written in Doric. The latter view is supported by Osborne Gordon's practice, to whom I never had the heart to repeat what Conington said; for Gordon was justly proud of his eight lovely lines, and had the greatest respect and admiration for Conington, whose stricture would have grieved him. But I venture to think that a vast majority of the competitors for any great Greek scholarship would agree with John Conington. Nor do I see anything irrelevant or illogical in his analogue, struck out instantaneously in hurried conversation, that no modern Spaniard, if asked to write an epitaph on Ferdinand and Isabella, would employ the idiom of Andalusia in preference to that of Castile. Dr. Kynaston gives himself away, I think, when he says that "any one who had to write in English on the subject of Chantrey's famous monument would not employ the dialect of Tyne-side." That is as nearly as possible what Conington said about the "modern Spaniard." Conington regarded Doric as a lower class dialect. Dr. Kynaston regards it as preferable for certain purposes to Attic. I do not think that a majority of good Greek scholars will agree with Dr. Kynaston.

One criticism of Osborne Gordon's epigram might, I think, be advanced with justice. It is that three lines out of eight end with derivatives of the verb *ἐχω*. The third line ends with *ἐχοντα*, the sixth with *ἐχεις*, and the eighth with *ἐχει*. I fancied that in our memorable conversation at Dean Stanley's house Conington noticed this defect; but he said nothing. Porson certainly would have said much.

FRANCIS LAWLEY.

**THE IMPORTANCE OF CAXTON IN THE HISTORY OF THE ENGLISH LANGUAGE.**

SOME time ago you allowed me to draw attention to the impending publication of a reprint of the first book printed in English—namely, the 'Recuyell of the Histories of Troye'—by the most competent of editors, Dr. Sommer. This work now lies on my table. It is many years since I pressed its importance upon Mr. Arber as a great landmark not only in the history of printing, but in the history of the English language, and the advisability of having it reproduced. The more I read it, the more convinced I am that I was right. Caxton has misled some of his commentators by his modesty. There is hardly a prologue or an epilogue to one of his books in which he does not make confession of his "simplicity and ignorance." All this is a mere fashion and habit of the time, and especially when authors dedicate books to grand or powerful people. Again, in the famous passage in which he tells us that he was born in the Weald of Kent, and excuses his homely language on the ground that in the Weald there was spoken a very broad and rude dialect, he is merely covering himself with a cloak of humility. His English does not in any way represent the peculiarities of the Kent dialect. We must rid ourselves of the impressions created by these humble phrases as being really misleading. Let us rather turn to the facts that we know about him.

He was born in the Weald of Kent. That is quite true, but he did not belong to the peasant class in any way. This is shown by the education which he tells us his father and mother secured him, and which enabled him to do his subsequent work. It is again proved by the fact that he should have become an apprentice of one of the richest and most prosperous of London mercers—a position only available for a person of some means and position. It ought perhaps to be mentioned that more than one person of his name belonged to the Mercers' Guild. It is not therefore likely that he spoke as a child the peasants' tongue of Kent, rather that he spoke the language of the middle class. Again, though he was born in Kent he does not tell us where he went to school, and the fact that more than one person of his name was connected at this time with St. Margaret's, Westminster, to which he himself was so closely attached in later days, makes it not improbable that his father may have migrated to Westminster, and if so, Caxton may have been a Westminster boy. A William Caxton was buried at St. Margaret's in 1478, and it has been suggested by Mr. Blades that he was possibly his father. However this be, we know that in 1438 he was apprenticed to Robert Lange, who afterwards became Lord Mayor. It can hardly be doubted that here he would associate with the sons of wealthy tradesmen and merchants, who would not long tolerate provincialisms in one of their companions. He would be speedily "chaffed" into speaking the normal language of the day by his companions, nor would provincial rude speech be permissible in an apprentice who had to see customers in a great London warehouse of the fifteenth century any more than it would now. We may be certain that, even if he came up to London with *gauche* manners and with provincial speech, he would speedily lose them, as young men now lose them under similar circumstances. His apprenticeship lasted for some years.)

When he next appears, he was living, as he says, for the most part in Brabant, Flanders, Holland, and Zealand, among the colony of English merchants, of whom he became presently the head, and there he lived for thirty years. If there be one position more than another where provincialisms would be sure to be rubbed out of a man, it would be this. The cosmopolitan colony from various parts of England, prosperous, rich, and cultivated as the

English colonies in the subsequent factories at Petersburg, Lisbon, &c., were, would assuredly not have tolerated as their head a man whose language was uncouth and provincial. Nor would he in such a case have been acceptable as a companion to rich and highly connected peers and grand people, including the great Duchess of Burgundy herself. Again, he does not say he continuously lived in the countries named, but "for the most part." He calls himself in the preface to his very first book mercer of the city of London, and is associated with other mercers in several negotiations for the king. He would seem, in fact, to have resided partly in England, and partly spent his time in travelling through Holland and Flanders.

It seems to me that under no circumstances can we realize a man better placed for acquiring, and more likely to have used, the best standard English of his time than one who had lived Caxton's life and associated with Caxton's companions. In his famous preface to the *Aeneas* he explains his own position exactly. He tells us that he had to choose one of three courses. On the one hand were those who pressed upon him the use of what he calls old and homely terms. He goes on to explain what he means by these words, namely, curious old obsolete phrases and words to be found in old books, but no longer in general use: not dialectical and provincial forms, as some have understood him to mean. On the other hand, he tells us "honest and great clerks" had pressed him to use the most "curious" terms that he could find. In more than one place he explains what he means by curious terms, namely, the rhetorical conceits of the poets, or, as he says, "the gaye and subtyl eloquence" and "the curios and gay terms of rhetoric." Here we have his theory. It is to use plain everyday English, neither pedantic and half obsolete nor ingenuous, rhetorical, and allusive. What he wants, he says, is that "it shall be entendyble and understanden to every man," and he hopes he has made his English so plain "that every man reasonable may understande it if he ad- vysedly and ententifly read or hear it."

His books were meant to be read by, and are addressed to, all classes of readers: to the nobles, to the students of chivalry, to women, to city people, and in fact to those who belong to what we now call the educated classes. Assuredly, by training, intention, and result, no man ever better reflected, so far as we can judge, the best English of his time—the normal standard English—than Caxton; and if we are to trace back the pedigree of our standard language, we cannot do better than accept his books as representing it in its best form at the end of the fifteenth century. This letter is long enough; perhaps you will allow me to postpone to another one some other remarks which I wish to make.

I will conclude with warmly congratulating my friends Lord Amherst and Dr. Somner, and also the publishers, on the manner in which this work appears. I do not think it could be improved.

HENRY H. HOWORTH.

#### PUBLISHERS, BOOKSELLERS, AND THE PUBLIC.

The voices of "the trade," which have been for these three weeks heard in the *Athenæum*, naturally form a harmonious chorus; and the chorus is the more harmonious because the voices come from members of a mutual admiration society.

Mr. Krantz quotes with approval Mr. Heinemann, and Mr. Heinemann quotes with approval Mr. Krantz. Both German by origin, as we must suppose, applaud things German. We are to take our cue from the bureaucratic country, the socialistic country, the soldier-ridden country—a country where every man is hampered by police regulations in the carrying on of his life; and the coercive administration which, in harmony with the social type, Germany has established in the book trade, is

recommended as a coercive administration to be imitated here. To my thinking, anything described as a part of the German régime should be regarded, not as something to adopt, but as something to avoid.

And now we have in addition the courtesies and expressions of agreement uttered by "A London Bookseller" to "A Publisher." The thing is extremely natural and means very little. If the representatives of an artisans' trades union, addressing the public, endorsed one another's arguments, the public would, I think, not consider the mutual endorsement of much value; and if these artisan trades-unionists assured the public that the higher wages they had exacted, by punishing those of their class who worked for less, were advantageous to the community, much more scepticism than belief would pretty certainly be shown.

Let us look at the facts in the broad. Publishers, wholesale dealers, and booksellers constitute a piece of social machinery by which the products of writers are transferred to readers. The members of this, as of other pieces of social machinery, do the best they can for themselves. They have to live by their work, and they make all the profits they are able. Nobody can blame them. But then let it be understood that they are, in all they do, pursuing their own interests, and do not let us be told that the increase of their gains will be a gain either to writers or to readers. Supposing the kind of distributing work to be the same, then extra pay for it is extra loss to those for whom it is done—writers or readers, or both. With books, as with other things, the essential interests are those of producers and consumers, and it is for them to see that the agency which communicates between them does its work as efficiently and cheaply as possible. There is no reason why the public should pay more than need be for book-distribution than for the distribution of any other kind of commodity.

But my chief purpose in writing this letter is to suggest to "the trade" that there may come from their action results not anticipated. It seems to me that very possibly they will illustrate afresh the French proverb, "It is always the unexpected which happens." They calculate upon certain obviously beneficial results; but they do not consider whether there may not presently be caused results which defeat their aims. I have spoken of the trade as a piece of social machinery, and the figure of speech serves well to point my warning. With machines of wood and iron we see universally that the old and less efficient are replaced by the new and more efficient. The complicated machine which wastes force is thrown aside, and the simple machine which loses less in friction and superfluous movement is substituted for it. Inevitably it must be so with social machinery. The present system of book-distribution was indispensable in the days of coaches and Pickford's vans—the days when rates of postage were high and no means existed for making small payments at a distance. The cumbrous system then established and universally used was the only one available. But now that a simpler and cheaper and quicker one is available, it is time that the old one should be, in chief part, if not wholly, set aside. Now that we have parcel post and book post, money orders and postal orders, by the aid of which the reader may be brought into direct communication with the author's agent, it is absurd to go on employing the roundabout communication. To suppose that the old arrangement can be permanently kept up, now that the new is ready to take its place, is about as rational as to suppose that coaching could be maintained after railways had been established. When it comes to be clearly seen that by postal distribution, dispensing in most cases with the services of booksellers, the prices of books may be reduced by at least one-third, and when the buyers of books benefit by this large economy, while

makers of books benefit by the consequent more extensive sale of their works, the old and dear system must yield to the new and cheap one; and it seems not improbable that the effort now made to increase the costliness of the old system will serve as a stimulus to the development of the new. At any rate, I for one shall do all I can to further the system of postal distribution.

AN AUTHOR.

Holly Lodge, Hea Moor, Cornwall, Nov. 12, 1894.

MR. WILLIAM HEINEMANN, for his letter in the *Athenæum* of the 10th inst., deserves the thanks of the members of the book trade in this country for bringing before them a well-informed Frenchman's views of the condition and prospects of the trade. Let us hope it may lead to a combined action of publishers and booksellers to remedy the evils indicated by M. Henri Le Soudier.

For Mr. Heinemann is mistaken in attributing the authorship of the able report from which he quotes to M. Camille Krantz.

The report in question is one of a series on the Chicago Exposition of 1893, published by order of the French Ministry of Commerce. Although issued (as stated on the title-page) under the direction of M. Camille Krantz, Commissary-General of the French Government, it is to M. Henri Le Soudier, the well-known publisher and bookseller of the Boulevard St. Germain, that is due the credit of so admirably performing the difficult task of reporting on the book trade in many different countries of the two hemispheres. Mr. Heinemann has evidently overlooked a fly-leaf on which appears, "Comité 34, Imprimerie et Librairie. Rapport de M. Henri Le Soudier, Libraire Éditeur; Commissaire Rapporteur," which puts the question of authorship beyond doubt. Enclosed are the titles in question as *pièces justificatives*.

J. LORRAINE HEELIS.

#### WORDSWORTH ON WORDSWORTH AND COLERIDGE.

In the current number of the *Fortnightly Review*, Mr. T. Hutchinson discusses the vexed question of the personality of the character portraits in Wordsworth's "Stanzas written in my Pocket Copy of Thomson's 'Castle of Indolence.'" He maintains that Wordsworth here presents companion pictures of himself and Coleridge—himself in the first four stanzas, Coleridge in the latter half of the poem. Mr. Hutchinson speaks with authority, but interesting as his excursus must be to students of literature, the riddle remains unsolved. That the poem is "about" Coleridge and Wordsworth we read in Dorothy's journal (May 9th, 11th, 1802); that it was written in the "orchard, Town-end, Grasmere," and that "Coleridge was living with us much at the time," we have on Wordsworth's own authority in the Fenwick note. Now, apart from this testimony at first hand, if the poem ended with the fourth stanza, no one would deny that it presents a graphic picture of Coleridge. He did spend happy hours with Wordsworth and Dorothy, with Mary and Sara Hutchinson, in blissful idleness. He was here to-day, and gone to-morrow. He did speed over the mountains and "drive" along the roads, and he was wont to shout as he walked. He did lie and sleep for hours out of doors. He must have afforded ceaseless amazement to the dwellers in those parts, and sorely must they have been puzzled what to make of him. Moreover, not long before this poem was written (March 19th, 1802) he had "come back" to the inhabitants of Dove Cottage after a four months' absence, sick in body and robbed of that inward joy which alone made life worth living. Mr. Hutchinson argues that this "weary Wight," this restless and variable being, was Wordsworth, now driven along by the tempestuous gusts of the poetic afflatus, now, when the fit was past, sleeping himself away. It is true, no doubt, as Dorothy records, that Words-

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worth tortured himself over the composition of his poems, and it is true, as Coleridge's letters to Poole and others reveal, that he was a prey to hypochondria. But it is one thing to suffer from morbid dejection of spirits and another to sink under its effects. Now it would seem from Dorothy's journal that on the very same day on which the first two stanzas of the "C. indolence poem" were written, "Resolution and Independence" was finished. In that poem he depicts himself as cast down in spirit and apprehensive of misery and failure. For a while he had lost heart, had begun to think that his lofty abstinence from the practical business of life must end in ruin. The strong man must suffer his hour of weakness. And this is his confession :—

But as it sometimes chanceth from the might  
of joy in minds that can no further go,  
As high as we have mounted in delight  
In our dejection do we sink as low ;  
To me that morning did it happen so,  
And fears and fancies thick upon me came ;  
And sadness and blind thoughts I knew not, nor could name.

In this and the three succeeding stanzas we are let into the secret of Wordsworth's darker mood, and we are told how he withstood and overcame his fears. But that Wordsworth should have compared himself to a "withered flower," or admitted that he resembled a "sinful creature, pale and wan," is inconceivable.

If, then, the first four stanzas vividly describe Coleridge, and if, as I affirm, they cannot apply to Wordsworth, why may we not leave Wordsworth in possession of the last four stanzas? The reason is not far to seek. The fifth stanza opens with the words "With him there often walked"—and throughout the next thirteen lines we have Coleridge again, "the noticeable man with large grey eyes," indubitably Coleridge, and, apparently, walking in friendly guise with Coleridge himself. Nor does the puzzle end here. Half way through the sixth stanza this second Coleridge melts away into a third person, an experimental philosopher, who constructs scientific toys and displays beetles under a microscope—possibly William Calvert, but certainly neither Coleridge nor Wordsworth. This third person "would have taught you how to employ yourself." How would Wordsworth or Coleridge have set that lesson?

Finally, in the eighth stanza there is a beautiful picture of a unique friendship, the spiritual accord of brother poets linked each to each "by natural piety." This can apply only to Wordsworth and Coleridge. What, then, is the solution of the enigma? That the poem is not homogeneous—that it consists in part of a character portrait of Coleridge "done to the life," and in part of a companion picture figuring the outward semblance of Coleridge, but embodying characteristics drawn from a third person. I take it that as Coleridge in his "Dejection: an Ode" had contrasted his own despairing weakness with the joyous strength of his "virtuous" friend, so Wordsworth was minded to try his hand on the same theme from another point of view—that he succeeded with Coleridge, but failed to satisfy himself with his own delineation. A poem, however, he would write, and, not having the fear of unborn critics before his eyes, he composed a fancy sketch to correspond with his genuine image of Coleridge. The fact that Wordsworth's unnamed poem was to have been about "himself and Coleridge," and that it does commemorate their ideal friendship, would be sufficient to account for the entry in Dorothy's journal. She was concerned with the composition, not the future interpretation of her brother's verses.

It is, of course, more satisfactory to solve a problem than to prove that it is insoluble. But it is easier to suppose that Wordsworth did not succeed in painting companion portraits of himself and Coleridge, and so passed from realism into artistic composition, than that he forgot his own natural being, or portrayed his friend,

"the brother of his soul," not as poet or philosopher, but as an amiable trifler, neat of finger, and not without a "little science." So interesting a conception of Coleridge would have delighted Charles Lamb, but it could never have entered the heart of Wordsworth.

E. H. C.

#### THE GIBBON RELICS.

GENERAL MEREDITH READ writes :—

"In the *Athenæum's* interesting account of the exhibition of relics and manuscripts at the British Museum there is the following phrase, which I would be glad to correct, as it is misleading: 'From General Meredith Read the Bible said to have been used and marked by Gibbon at Lausanne.' This would seem to imply that there is a doubt as to the Bible having belonged to Gibbon. There is none whatever. This Bible was in his bed-room at Lausanne during his residence there, and after his death it passed to his friends the De Cerjat family, from whom it came to me, in 1879. There are various passages distinguished by pencil marks and by pressed flowers. The only question that could possibly arise would be: How many of these marks owed their origin to Gibbon? Considering the views attributed to Gibbon, and the polemics which they aroused, his Bible is, perhaps, the most interesting and touching relic of the great historian. There is another relic, not mentioned by the *Athenæum*, which I found in the garret of La Grotte fifteen years ago, and which was presented to me by Madame Constantin Grenier, the owner, whose family inherited it from Gibbon's friend George Deyverdun. It is one of the smaller decorations used in Gibbon's amateur theatre, and also at his amateur concerts at Lausanne. This is likewise a striking relic, as it is a reminder of the social side of the grave historian's character. There is an evident error also in a portion of the statement: 'There are portraits of Gibbon by Sir Joshua Reynolds, dated 1756 and 1781.' 1756 is certainly incorrect, as Gibbon was a student at Lausanne, without once visiting England, from 1753 to 1758; and Sir Joshua was a resident of London from 1752. Gibbon in 1756 was only nineteen years of age."

The notice of the Bible in question was derived by us from the official description, and we had no intention of throwing any doubt upon a tradition which was, we believe, duly considered by those responsible for this description. The "scene" from Gibbon's theatre at Lausanne was not mentioned in our notice because it is not included in the exhibition, but we are informed that it appears to be a plan or model of a theatre. The discrepancy pointed out by General Read in the date of the early portrait by Reynolds has been noticed by others, but it is not usual in the case of pictures lent for exhibition to traverse the description received with them, which in this case was inscribed on the portrait itself.

#### Literary Gossip.

MR. GEORGE MEREDITH is putting the finishing touches to "An Amazing Marriage."

LUCAS MALET, who has not published any novel since her powerful story "The Wages of Sin," has just completed a new work, the book and serial rights of which, both here and in America, have been acquired by Messrs. Methuen. The same publishers will also issue her next novel, which is already half written.

THE publication of Mr. Gilbert Parker's new historical romance "The Trail of the Sword" has been postponed till next year. It was originally proposed to publish it in two volumes, but this form has been now abandoned in favour of a one-volume edition.

THE first volume of Mr. J. B. Bury's new edition of "The Decline and Fall" is now at the printer's. It contains an elaborate introduction, numerous foot-notes, and longer notes in the form of appendices. The whole work will be in seven volumes. Messrs.

Methuen have also in preparation a new edition of Gibbon's autobiography.

THE next volume of "The New Irish Library" is entitled "The Irish Song-Book." The editor, Mr. Perceval Graves, who is widely known as the author of "Father O'Flynn," describes the work as "an attempt to gather together the best of the lyrics of Moore and the Young Ireland poets, as well as the most individual of the Green and the Orange folk-songs, under the purest forms of the Irish melodies with which they have been popularly associated." Only the melody is given in each case.

MR. GRANT ALLEN has written a new novel, called "The Woman who Did." Mr. Grant Allen is said to have given his modern heart to her. It will be published by Mr. John Lane.

WE are glad to hear that Sir F. Pollock has been appointed editor of the "Law Reports" in the place of Mr. Hemming, Q.C., who retires next February.

THERE is news of a fresh magazine to be edited by Mr. Oswald Crawford.

"A FOREIGNER" is the title of a new novel by E. Gerard, which begins in the December number of *Blackwood*. It is an Anglo-German study, and the scene shifts between Britain and the Continent. The most promising article is the first part of Mr. Skelton's "Reminiscences of Froude." The long confidential relations between the two writers should make them of exceptional interest. Mr. Skelton's reminiscences will include numerous letters from the historian, in which Froude's views of his contemporaries are expressed with even greater frankness and force than he employed in his public writings. Other articles will be "An Ex-Diplomatist's View of the Position of Japan" and "Indoor Life in Paris," a tale by the author of "Miss Molly."

MR. GEORGE SMITH, the publisher of the "Dictionary of National Biography," duly received the honorary degree of M.A. at Oxford last Tuesday. The Public Orator (Dr. Merry), in presenting Mr. Smith to Convocation, recalled the opening words of the "Agricola" of Tacitus, "Clarorum viorum facta moresque posteris tradere antiquis usitatum," &c., and went on to say:

"Equidem censeo hanc laudem præ ceteris meritum esse Georgium Smith, qui, ne forte haec setas suorum incuriosas esse argueretur, magnum opus instituendum curavit, ita ut ne unius quidem interiret memoria ex tot clarissimis viris quos patria nostra oriundos Libitina sacraverit. Diligentiae pietatisque are perennius monumentum, quod cum multi antea inchoaverint nemo adhuc confecit, jam in eo est ut erigatur. Supervacaneum erit coram vobis expone quantos sumptus, quantam industrian in hoc propositum insumpserit auctor, quam præclaram collegarum societatem secum conjuxerit, quanta liberalitate instinctus nullam lucri haberit rationem. Nec possum non laudare insigne viri consilium qui, cum annos quinquaginta in optimis libris exudendis et edendis transegerit, nunc tandem bene partas opes et maturam senis experientiam in hoc quasi fastigium et cumulum laboris contulerit. Civem de civibus suis optime meritum, Georgium Smith, præsento vobis, Academicu, ut vestre quoque rei publice particeps fiat, et ut admiratur ad gradum Magistri in facultate artium honoris causa."

MESSRS. WARNE & CO. have in the press a new book by the author of "Little Lord

Fauntleroy.' This volume contains four new stories by Mrs. Burnett, one of which tells how the original of Little Lord Fauntleroy lived and grew into the child hero she has pictured, while the others introduce new characters.

MESSRS. MACMILLAN are about to issue a third edition of the late Prof. Stanley Jevons's 'The State in Relation to Labour.' The matter has been brought "up to date" by the help of foot-notes, and the editor, Mr. M. Cababé, contributes an introduction on "The Present Aspect of some of the Main Features of the Labour Question." Mrs. Jevons, in the 'Letters and Journal' of her husband, says that this book was "the result of his maturest thoughts upon the subject," his conclusion being that "no hard and fast rules could be laid down for the interference or non-interference of the State with labour."

THE December number of the *Fortnightly Review*, the first under the new editor, will contain two estimates of Lord Rosebery, from the French and from the German point of view, written respectively by M. Augustin Filon, author of 'Profils Anglais,' and Prof. Delbrück, editor of the *Preussischen Jahrbücher*. There will also be an article on 'A True University for London,' by Mr. Montague Crackanthorpe, Q.C., and the continuation of Sir Evelyn Wood's reminiscences of the Crimea.

'RHYMES OF RAJPUTANA,' by Col. G. H. Trevor, C.S.I., Agent to the Governor-General for Rajputana, will be issued shortly by Messrs. Macmillan. Most of the 'Rhymes' relate to history more or less ancient, and their groundwork may be found in 'The Annals and Antiquities of Rajasthan,' published by Col. James Tod in 1829. In two instances the story has been derived from Powlett's 'Gazetteer of Bikanir,' and a few "of modern cast" are added by way of contrast. Col. Trevor, who is about to retire from the agency, explains that his object will have been attained if some interest in Rajasthan, past and present, is excited by his verses, which he offers "as a farewell tribute of friendship to the chiefs and people of that delightful country."

MESSRS. CASSELL write:—

"In your paragraph respecting *Cassell's Magazine* you remark that '6d. net seems preferable to 7d.' The insertion of the word 'net' is likely to give rise to misunderstanding. The price of *Cassell's Magazine* in future will be 6d. a month, instead of 7d., but not 6d. net."

We do not think there was any room for misapprehension in the matter.

THE Chameleon is the title of a new Oxford magazine, to be published three times a year and the edition limited to a hundred numbered copies. Among the contributors are Mr. Oscar Wilde, Mr. Max Beerbohm, Lord Alfred Douglas, and Mr. Lionel Johnson.

A CORRESPONDENT writes to us from Fredericksburg, Virginia:—

"This old town seems to be falling to a generation not very appreciative of its history. The quaint and pretty monument of 'Mary the Mother of Washington' (1832) has made way for a commonplace granite obelisk, and the historic street names of a hundred and fifty years ago—George, Prince William, Caroline, Hanover, &c.—are replaced by the alphabetical and numerical

designations used at Washington City. The citizens are just now amused by the prospect of another resurrection of the mythical pall-bearer of Shakespeare. The *Baltimore Sun* of October 1st announces that the Rev. Dr. G. Arbuthnot, of Holy Trinity Church, Stratford-on-Avon, has arrived in America, one object being to discover the tomb of Shakespeare's pall-bearer 'Edward Helden' (*sic*). The last fragment of the gravestone of Edmond Helder, chirurgeon, of Bedfordshire, who died in 1618, was discovered five miles from this place in 1885 by Moncure Conway, and is now in the house of his brother, Peter Vivian Conway, a banker in Fredericksburg. The epitaph, the earliest English epitaph in America, was printed in facsimile in *Harper's Magazine*, January, 1886. There is no allusion to Shakespeare in it."

DR. McCOSH, tidings of whose death come from the United States, was in philosophy a disciple of Reid and Hamilton, but his views were somewhat modified by the theological ideas he had imbibed from Dr. Chalmers. After being for many years a professor at Belfast, he became in 1868 president of the college at Princeton in New Jersey. This he administered with signal success till his retirement in 1887.—We have also to chronicle the decease of a singularly able journalist, M. F. Magnard, editor of the *Figaro*.—The obituary of the week also includes the name of M. de Caussade, of the Mazarine Library, who brought out editions of Agrippa d'Aubigné and P. L. Courier; and Mr. G. H. Jennings, author of an 'Anecdotal History of the British Parliament,' and long sub-editor of the *Field*.

A COMMITTEE has been formed in Amsterdam for the erection of a monument to Thomas à Kempis at Zwolle, where he died at the age of ninety-one on July 4th, 1471. The committee invites an international competition for sketches for the proposed monument.

THE great papyrus of the year 27 of the second Ptolemy (258 B.C.) will be published in the course of next year, in a small folio with plates, by the Clarendon Press. Prof. Mahaffy will write a general introduction; the editing of the text, &c., will be the work of Mr. B. P. Grenfell, of Queen's College, Oxford. The papyrus gives many details about the taxation of Egypt generally, the monopoly of oil, and the tax on wine given to Queen Arsinoe Philadelphus.

MISS ELLA HEPWORTH DIXON'S 'Story of a Modern Woman' is to be added to the Tauchnitz collection of British authors, and Mr. Heinemann is printing another edition of the book for his 'Colonial Library.'

SIR HENRY W. PEEK, Bart., has been elected President of the Huguenot Society in succession to the late Sir Henry Layard.

IN spite of his advanced age, Prof. Mommsen is reported to be on the point of repairing again to Rome, where he intends spending part of the winter for the purpose of continuing his researches.

AMONG the papers which will be read before the Royal Historical Society in the course of the session 1894-5 will be the following: 'The English *nouveaux riches* in the Fourteenth Century,' by Miss Alice Law; 'The Aquitanian Policy of Edward I.', by Prof. T. F. Tout; papers on 'The Debasement of the Currency in the Tudor Period' and on 'Exploration under Elizabeth,' by Mr. C. W. Oman and Mr. C. R. Beazley

respectively; and the 'Journal of a Visit to England and Scotland in the Year 1584,' by Lupold von Wedel, the original MS. of which has recently been discovered by Dr. G. von Bülow amongst the archives at Stettin. This journal, which appears to contain much interesting and important historical information, will be edited and translated for the Society by Dr. von Bülow and Mr. Wilfrid Powell, H.B.M. Consul at Stettin.

A COMPLETE edition of the poems of James Thomson ("Bysshe Vanolis") is to be issued. His writings, owing to the fire at the printer's which destroyed the stock of 'The City of Dreadful Night,' 'Vane's Story,' and 'A Voice from the Nile,' have been out of print for some time past. The new edition, which will be in two volumes, will comprise many hitherto unprinted and uncollected pieces. There will be an introductory memoir of the author by Mr. Bertram Dobell, the editor. The book will be published by Messrs. Reeves & Turner.

THE only Parliamentary Paper likely to be of interest to our readers this week is another Calendar of the Manuscripts of the Marquis of Salisbury preserved at Hatfield House (Part V.), 2s. 6d.

## SCIENCE

### GEOGRAPHICAL NOTES.

MR. WILLIAM HEINEMANN will publish early next month Mr. H. Savage-Landor's book on Corea, its customs and people, the result of a prolonged stay in the country. The book will be illustrated with original sketches taken by the author, and the Queen has graciously signified her acceptance of the dedication.

A. B. Calvert's *Map of Western Australia, showing the Goldfields (Bartholomew)*, is neatly engraved and printed, and likely to prove useful. At the same time it can hardly compete with the 'Geological Sketch Map' of the same colony, by Mr. H. P. Woodward, the Government Geologist, which we noticed the other week.

Dr. J. W. Gregory, in the *Geographical Journal*, continues his valuable 'Contributions to the Physical Geography of British East Africa,' dealing with the Laikipia Plateau and Mount Kenya, our knowledge of which he has done so much to enlarge. In the same journal are published a report on the Anglo-German Boundary Survey, by Mr. Consul C. S. Smith, and a most welcome paper on Mr. J. Burn Tyrrell's expedition through the "barren lands" of Northern Canada, illustrated with a neat map.

A paper on a recent visit to Corea, by Capt. A. E. J. Cavendish, in the *Scottish Geographical Magazine* for November, will be read with interest just now.

*A Descriptive Geography of England and Wales*, by Thos. Haughton, late Head Master of the Liverpool Bluecoat Hospital (Philip), is a very storehouse of information, geographical, historical, and archeological, arranged from the author's note-books, and primarily intended for the use of teachers, whilst full of interest to the general reader. It is an excellent book in its way, but it is one of details to the almost entire exclusion of generalizations. In this latter respect future editions will be capable of much improvement. There are full accounts of the rivers, but the orographical features are dealt with rather inadequately, whilst the climate is disposed of in just a dozen lines.

*Zeitschrift für die Sprachen in den deutschen Kolonien* is the title of a periodical which will appear at Berlin with the beginning of next

year. It will chiefly be devoted to the languages spoken in the German colonies of Africa, and in general also to the other African vernaculars. The journal, which will be supported by the Deutsche Kolonial-Gesellschaft, will be edited by Herr A. Seidel, secretary of the society and author of a 'Practical Handbook of the Egyptian Dialect of Colloquial Arabic.'

Prof. Kükenthal, whose scientific journey to the Moluccas we have mentioned before, has returned to Jena in order to resume his professorial duties. It is expected that he will read a paper on his expedition at the beginning of next month before the Geographical Society of Thuringia.

Count A. Götzén has succeeded in reaching the volcanic range in Northern Ruanda, first made known to us by Speke. Coming from the Victoria Nyanza, he descended to Lake Kuri, in which rises the Rusizi, one of the feeders of Lake Tanganyika. The Virunga Mountains rise to the north of this lake, and the westernmost summit, the Kirunga cha Gongo or "Place of Sacrifice," is an active volcano, which Count Götzén ascended, and determined to rise to an altitude of 11,200 feet. It appears from Count Götzén's report that the strip of country which the Congo State proposed to lease to England, in return for valuable concessions on the Upper Nile, would not have been suitable for the construction of a railway.

We are glad to hear that Dr. Donaldson Smith's journey into Somaliland promises to meet with the success which this young American explorer's careful preparations entitled him to. Dr. Smith left Berbera in June, and when last heard of he had succeeded in crossing the flooded Erer, a river which flows from the vicinity of Harar and enters the Webi Shebeli above Ime. His camp then stood in lat. 7° 12' N. It is Dr. Smith's object to reach Lake Rudolf, and to settle the problem of the Omo, which according to some feeds the lake just named, whilst older information would almost lead one to expect that it would turn out to be the Upper Sobat. Two Russian gentlemen, Baron Nolde and Count Kreuz, have organized an expedition on even a more ambitious plan, for they propose not only to visit Lake Rudolf, but having done so to proceed to the Upper Nile, and to return through the territories now ruled by the Mahdi's successor. But as the Russian proverb says, "God has taken care that trees do not grow into heaven."

Dr. Sven Hedin's reports to the Berlin Geographical Society on recent travels in the Pamir and an attempted ascent of the Mus Tagh Ata are full of interest. The whole of the Pamir, as far as actually occupied by the Russians, covers an area of 20,000 square miles, but has only 1,232 inhabitants.

#### ASTRONOMICAL NOTES.

**THE BRAZILIAN NATIONAL OBSERVATORY** at Rio Janeiro is to be removed from its present situation on the Morro do Castello, the most easterly hill at Rio, to a position more favourable for astronomical observations, near Petropolis on the other side of the bay, at an elevation of about 3,500 ft. above the sea. A road is being made up the mountain, and it is hoped that the new observatory will be completed within two years.

Prof. Barnard has an interesting paper in *Ast. Nach.*, No. 3253, on the exterior nebulosities in the Pleiades. That the group itself is filled with nebulosus matter, which in general attaches itself to the various stars and is of a wispy and streaky nature, is well known. The most remarkable of these nebulosities is that which envelops the star Merope, and extends in a south-westerly direction from it; this was discovered by Tempel in 1859, and others have been detected by the aid of photography in more recent years. Prof. Barnard has noticed from time to time a vast and extensive, but very diffused tract of nebulosity some distance to the north of the cluster, and

other similar masses have made their presence known by a general dulling of the field whilst he was sweeping in the spaces surrounding it. To secure photographic representation of these vague nebulosities would manifestly require very long exposure; but in December last, after an exposure of 5 hours, the lens was carefully covered without disturbing the plate, and though the following night was cloudy, on the next another exposure was obtained lasting 5½ hours, so that the two together amounted to 10½ hours. The resulting picture (of which a sketch is given with the article referred to) showed a number of singular curved and streaky nebulosities, apparently connected with the Pleiades and extending all about the group.

Dr. Backlund has published in *Ast. Nach.*, No. 3263, an ephemeris of Encke's comet for the present appearance—the last time, he remarks, that he shall be able to undertake it. The comet is now near C Pegasi, and moving in a south-westerly direction; its perihelion passage will be due on February 4th, after which it will be best seen in the southern hemisphere. At the last appearance, in 1891, it made its nearest approach to the planet Mercury.

Circular No. 40 of the Wolsingham Observatory (Rev. T. E. Espin) states that the variability of two red stars in the constellation Cassiopeia (the approximate places of which for 1900 are R.A. 0° 49' 0", N.P.D. 31° 59', and R.A. 1° 49' 8", N.P.D. 31° 14', respectively) has been definitely ascertained.

Mr. Stone, Radcliffe Observer, has just published a valuable Catalogue of 6,424 Stars for the Epoch 1890, formed from Observations made at the Radcliffe Observatory, Oxford, during the Years 1880-1893. Excepting a certain number of stars observed for instrumental purposes and for comparison, the general scheme has been to obtain positions of stars down to the seventh magnitude between the equator and 25° of south declination, as a sequel to the work carried out by Mr. Stone at the Cape Observatory between 1870 and 1879.

We have received the numbers of the *Memorie della Società degli Spettroscopisti Italiani* for July, August, and September. Besides Prof. Tacchini's account of the heliographical distribution in latitude of the solar protuberances and groups of spots observed at Rome during the second quarter of the present year, they contain a continuation of the spectroscopic diagrams of the sun's limb to the end of September, 1893.

#### SOCIETIES.

**ROYAL.**—Nov. 15.—Sir J. Evans, Treas. and V.P., in the chair.—Notice was given of the ensuing anniversary meeting (November 30th), and auditors of the Treasurer's accounts were elected.—Prof. J. V. Jones and Mr. Lydekker were admitted into the Society.—The following papers were read: 'The Pigments of the Pierids: a Contribution to the Study of Excretory Substances which function in Ornament,' by Mr. F. G. Hopkins,—'On the Ascent of Sap,' by Mr. H. H. Dixon and Dr. J. Joly,—'Further Observations on the Fossil Plants of the Coal-Measures, Part II.: The Roots of Calamites,' by Prof. W. C. Williamson and Dr. D. H. Scott.

**NUMISMATIC.**—Nov. 15.—Sir J. Evans, President, in the chair.—Messrs. J. A. Foster and H. Perry were elected Members.—The President exhibited an angel of Henry VII. with mint-mark greyhound's head, and reading HENRI instead of HENRIC', the legends in large characters. A similar coin, so far as the obverse is concerned, is in the British Museum, but omits the letters RED at the end of the inscription on the reverse. The greyhound was one of the supporters of the arms of Henry VII.—Mr. A. Prevost exhibited a medal of John Bright, struck at Birmingham in 1885, on the occasion of the Bright Celebration.—Mr. Durlacher exhibited a bronze medal of Richard Wagner, by C. Wiener, with a group of the principal characters from his operas on the reverse.—Mr. Lawrence read a paper descriptive of a find of silver coins struck during the reigns of all the English monarchs from Edward III. to Edward IV., but chiefly of this last king. By a consideration of the indentures of 1464 and 1465, Mr. Lawrence pointed out a new class of York pence, reading EDWARD REX ANGLI, which he

attributed to the first or heavy coinage of Edward IV. The pieces shown bore the initial G of George Nevil, Archbishop of York, and the York key on either side of the king's neck.—Mr. Montagu read some further notes concerning Bishop de Bury and the Durham coinage, and cited some important documentary extracts from the 'Registrum Palatinum Dunelmense, &c.' One of these, entitled 'De Cuneis Monete detentis,' is a copy of a letter from Bishop de Bury to a friend in London requesting him to ascertain the cause of the detention there of the dies for the episcopal coinage of Durham.

**STATISTICAL.**—Nov. 20.—The President, the Right Hon. Lord Farrer, delivered the inaugural address, 'On the Relations between Morals, Economics, and Statistics.'—A gold Guy Medal was presented to Dr. R. Giffen in recognition of his long and exceptional services to statistical science.

**LINNEAN.**—Nov. 15.—Mr. C. B. Clarke, President, in the chair.—Dr. D. Prain was admitted a Fellow.—Mr. J. E. S. Moore exhibited preparations illustrative of his investigations concerning the origin and nature of the achromatic spindle in the spermatozoles of elasmobranchs. His results were approximately in agreement with those arrived at by Hermann in regard to the corresponding elements in Amphibia, and more in accord with those of Ishikawa relating to the division of Noctiluca. As to the spindle fibres themselves, it appeared that during the diastole stage of the division they were the optical expression of thickenings in the wall of a membranous cylinder stretched out between the chromosomes.—The Rev. G. Henslow exhibited some curious iron implements, of somewhat varied pattern, used in Egypt for cutting off the top of the Alexandre fig, *Ficus sycomorus*, Linn., the operation being necessary to render it edible by getting rid of the parasitical insect *Sycophaga crassipes*, Westwood, with which it is always infested. The practice was said to be very ancient, being described by Theophrastes, and alluded to by the same word, κνίκων, in the Septuagint version of the Old Testament (Amos vii. 14) in translating from the Hebrew.

—Mr. H. N. Ridley showed some drawings of the green larva of a sphinx moth mimicking a green tree snake, *Trimeresurus nigriceps*, as well as a cluster of caterpillars mimicking a fruit, all of which were found in Singapore. He also exhibited a drawing from life of the tan-producing gambir-plant, *Uncaria gambir*, in flower.—Mr. T. Christy exhibited some germinating seeds of pepper, showing the testa being carried up by the cotyledons on which Mr. Henslow made some critical remarks.—A paper was then read by Dr. D. Prain on the plant yielding bhang, *Cannabis sativa*. Illustrating by lantern slides the anatomy of flower and fruit in Cannabis, he reviewed the theories propounded of their structure; confirmed from teratology those of Payer (1857) and Celakovsky (1875); and refuted those of B. Clarke (1853) and Macchiati (1889). He then explained the relationships of (1) the prevention of fertilization to development of narcotic properties, and (2) of the various forms of narcotic to each other. A series of monocious conditions described in plants of both sexes show that the so-called male flower is probably an inflorescence, the perianth segments being bracts, not sepals, while the stamen is the homologue of the anterior sterile carpel of the female flower.—A paper on the proposed revision of the British Copepoda, by Mr. T. Scott, was, in the unavoidable absence of the author, communicated by the Secretary.

**CHEMICAL.**—Nov. 15.—Dr. Armstrong, President, in the chair.—The following papers were read: 'The Alkaloids of *Corydalis cava*: 1. Corydaline, Part IV.; 2. Corybulbine,' by Prof. J. J. Dobbie and Mr. A. Lauder.—'Attempts to estimate Sulphur Compounds in the Atmosphere,' by Mr. W. H. Oates.—'Sulphonic Derivatives of Camphor, Part II.,' and 'Halogen Derivatives of Camphor,' by Dr. S. Kipping and Mr. W. J. Pope.—'Dimethylipimelic Acid,' by Dr. S. Kipping.—'Hexahydric-o-toluic Acid,' by Mr. W. Goodwin and Mr. W. H. Perkin, jun.—'The Addition of the Sodium Compound of Ethylic Malonate to Ethylic Minethylene-dicarboxylate,' by Dr. W. A. Bone and Mr. W. H. Perkin, jun.—'The Reduction of Acid Chlorides,' by Mr. W. H. Perkin, jun., and Mr. J. J. Sudborough.—and 'ββ-Ethylmethylpropionic Acid,' by Mr. W. H. Bentley.

**METEOROLOGICAL.**—Nov. 21.—Mr. R. Inwards, President, in the chair.—Dr. H. B. Guppy read a paper on suggestions as to the methods of determining the influence of springs on the temperature of a river as illustrated by the Thames and its tributaries.—Mr. E. S. Bruce exhibited and described some lantern-slides showing the disastrous effects of the great gale of November 17th and 18th, 1893, upon trees in Perthshire.—Mr. A. B. Waston gave an account of the formation of some

waterspouts which he had observed in the Bay of Bengal.

**INSTITUTION OF CIVIL ENGINEERS.—Nov. 20.**—Sir R. Rawlinson, President, in the chair.—The paper read was 'On the Machinery of War-Ships,' by Mr. A. J. Durston.

**HISTORICAL.—Nov. 15.**—In the absence of the Earl of Sheffield, the President of the Gibbon Commemoration, the chair was taken by Sir M. E. Grant Duff, President of the Royal Historical Society, under the auspices of which the Commemoration was held.—Addresses were delivered by the Chairman and Mr. Frederic Harrison, and letters and communications were read by the honorary secretaries from many well-known scholars in this country and abroad who had consented to take part in the movement.—Prof. Pelham, Mr. J. Bryce, and Mr. Maunde Thompson took part in the discussion that followed.

**HELLENIC.—Nov. 19.**—Mr. F. C. Penrose, V.P., in the chair.—Mr. A. J. Evans read a paper 'On Primitive Pictographs and a pre-Phoenician Script from Crete and the Peloponnesus.' Following up a clue obtained in Greece during the preceding year, Mr. Evans had last spring explored the central and eastern parts of Crete, his researches resulting in the discovery of a whole series of objects, mostly seals of Mycenaean and earlier date, bearing witness to the existence in the island of an independent hieroglyphic system analogous to that of the Hittites, and also of linear forms which evidently represented a syllabic script closely approaching, and in many respects identical with, that of Cyprus. These linear characters were also found on pottery and on the blocks of prehistoric buildings, and were shown to fit on to the curious signs noticed by Dr. Tsoudas on some vase-handles and other objects from Mycenæ and Nauplia. Of the alphabetic character of these there could now be no question. The pictorial signs were traced back to a still earlier class of Cretan seal-stones, which from their association with twelfth dynasty Egyptian scarabs in Cretan tombs, and from their reproduction of certain Egyptian motives of that date, were shown to belong to the third millennium before our era. This primitive class threw an altogether new light on the Aegean culture of those early times. The owner of the seal was generally represented, with objects which showed his character or profession. Among the subjects contained on these seals were spearmen, archers, owners of flocks and herds, in one case a man within a walled enclosure. The later Mycenaean types contained pictographs of more abbreviated and conventionalized forms. Some seemed to have been the signs of members of masons' guilds or of decorative artists, and a curious instrument on one of these, taken in connexion with the design on another Cretan gem, enabled Mr. Evans to restore a Mycenaean ceiling of the Orchomenos type. The linear forms were in turn compared with the Aegean signs found by Mr. Petrie in Egypt and Mr. Bliss at Lachish. In several cases they were traced to their pictorial origin, and in a succession of instances the linear forms and their pictorial prototypes were shown to explain the shape and name of Phoenician letters. Mr. Evans alluded to fresh evidence connecting the Philistines with Crete, and suggested that they may have played an important part in diffusing Aegean culture in the Semitic lands.—In the discussion which followed, Mr. J. L. Myres, while holding that it was premature to judge yet of the discovery in all its bearings, expressed general agreement with Mr. Evans in his interpretation of the symbols, the true significance of which had at first escaped himself when he had seen some of the objects in Crete. Mr. Myres referred to a correspondence in art character between these signs and the ornaments found on pottery and other manufactures in Crete. He reserved detailed criticism until the paper was published.—Sir H. Howorth expressed warm approval of the paper, and said that the symbols in question were certainly written characters, though probably ideographs rather than syllabic or alphabetic. The fact of such a rude system existing side by side with the fully developed system in Egypt pointed to complete isolation of Crete in early times. As to date, it seemed almost certain that the signs were earlier, and possibly much earlier, than the eighteenth dynasty in Egypt, when Egypt and Philistia were alike invaded by "men from the sea." The fact of similar symbols being found at Lachish confirmed the view that Philistia had been settled by people of Cretan origin. And the finding of such objects so near Greece seemed to give greater weight to the Greek traditions of an early empire of the sea associated with the name of Minos. Crete was probably to be regarded as the home of Mycenaean art, and evidence from Egypt and elsewhere pointed to its introduction not later than the eleventh century B.C.—Sir J. Evans summed up the main points established

by the paper, dwelling particularly on the evidence it afforded that the Hebrew names of letters were due to their pictographic origin, not to degeneration from a hieroglyphic alphabet.—Mr. Cecil Smith expressed his sense of the great importance of the paper, but reserved detailed criticism. It was difficult, he thought, to reconcile the theory that linear symbols had been derived from pictographic with Mr. Petrie's discovery in Egypt of linear symbols which he placed much earlier than the Mycenaean remains in Crete.

**HUGUENOT.—Nov. 14.**—Sir H. W. Peek, Bart., in the chair.—A paper was read on the De Proissys and other refugee families from an eighteenth century MS., edited by the late General F. P. Layard,—and a communication from the Huguenot Society of America on the emblematic flower and colour of the early Huguenots in France.—Sir H. W. Peek, Bart., V.P., was elected President for the ensuing year, and the following were elected Fellows: Sir G. W. Des Voeux, G.C.M.G., Rev. J. W. McGrath, Rev. W. Flory, Rev. A. H. Guest, Messrs. A. Vicars, E. Bourdillon, A. W. C. Boevey, and J. Drought, M. Ernst Sarasin, Lady Alice Archer-Houblon, Mrs. Flory, Miss Crallan, and Miss La Coste.—Mr. H. G. Marquand, President of the Huguenot Society of America, was elected an Honorary Fellow.

#### METINGS FOR THE ENCLING WEEK.

- MON. Royal Academy, 4.—'Chemistry,' Mr. A. H. Church.  
London Institution, 5.—'The Newtonian Constant of Gravitation, or Weighing the Earth,' Prof. C. V. Boys.
- TUES. Institute of Actuaries, 7.—'Inaugural Address by the President.'
- Society of Incorporated Surveyors, 8.—'The Incidence of Taxation on Land,' Mr. A. D. Clarke.
- Geographical, 8j.—'A Journey to Taflet, Morocco,' Mr. W. B. Harris.
- TUES. Civil Engineers, 8.—Discussion on 'The Machinery of War-Ships.'
- WED. Society of Arts, 8.—'Experiments in Aeronautics,' Mr. H. Maxim.
- THURS. Royal Academy, 4.—'Chemistry,' Mr. A. H. Church.  
London Institution, 7.—'Contemporary Music,' Sir J. Barnby.
- Sanitary Institute, 8.—'Workers in Copper, Zinc, Brass, and Tin,' Mr. J. S. Simms.
- Antiquaries, 8j.—'Medieval Paten from Welford Church, Northants,' Mr. C. A. Markham; 'Armorial Steel-yard Weight found in Suffolk,' Mr. G. F. W. Meadows; 'Bronze Torque found at Axmash, Somerset,' Mr. W. B. Barker; 'Two-headed Snake of Ancient Mexican Ceramic Work,' Sir A. W. Franks; 'Exploration of a Saxon Grave at Broadmead, Essex,' Mr. C. H. Read.
- FRI. Royal, 4.—'Anniversary Meeting.'
- Civil Engineers, 8.—'Sub-aqueous Excavation at Newry,' Mr. C. H. Oiley. (Students Meeting.)

#### FINE ARTS

##### CHRISTMAS BOOKS.

*Raphael's Madonnas and other Great Pictures, reproduced from the Original Paintings*, with a life of Raphael by K. Károly (Bell & Sons), is a handsome book and admirably illustrated. 'Les Vierges de Raphaël' of Gruyer, an exhaustive and, so far as it goes, valuable work, published in 1869, was the compilation of a serious student who had long devoted himself to Raphael, and from a literary point of view went far to supply what was wanted; but the lack of adequate plates was a fatal defect. Moreover, since its publication a good deal of critical material and some biographical matter have accrued which throw further light on a fascinating subject, and the generosity of owners who have lent cabinet Raphaels for public exhibition in London, Paris, and Munich, the acquisition of works of the master by public galleries, and the increased facilities for travelling have made Raphael more popular than ever. No fewer than three of his Madonnas are now in public galleries in London, whereas in 1862 there was not one to be seen in this country outside a private collection. All this compels us to regret that the expectations roused by the announcement of the work before us are disappointed. The letterpress, though intelligent and sympathetic, is neither critical nor exhaustive. Nor is it free from errors of judgment; thus p. 12 of the memoir makes it appear that the fact of there being a drawing of it in the Academy at Venice is a voucher for the Raphaelesque authorship of Morris Moore's 'Apollo and Marsyas' in the Louvre. Again, p. 27 wrongly tells us that the Cartoons "were neglected during the Commonwealth," and there is not a word of recognition of the part the Protector took in keeping them in England. Furthermore, while the volume comprises a decidedly bad print, the worst of the series, after the 'Madonna Diotalevi' at Berlin (which Signor Morelli was

weak enough to believe was "painted by Raphael"), the writer omits to mention the much finer 'Vierge à la Légende,' of which E. Förster made a charming line engraving, and which is quite as likely to be genuine. Besides this, Kugler is quoted as thinking that the 'Madonna Verde,' at Vienna, shows the influence of Leonardo more than any other master. On the contrary, the influence most prominent in it is, undoubtedly, that of Fra Bartolommeo. Finally, more than one Madonna is described in this book which we do not believe Raphael had any share in. In spite of all this, however, 'Raphael's Madonnas' honourably fulfils the intentions of the publishers if they merely designed to produce a gift-book of the better sort. The letterpress is distinctly instructive for those who wish to study the development of the master's art in its various stages. The compiler wisely relies on the 'Raphael' of MM. Crowe and Cavalcaselle, and, so far as he goes, he supplies history enough for the general reader. The prints are arranged chronologically; but there should have been a list of engravers of Raphael's Madonnas. Some of the plates leave much to be desired; for instance, those which misrepresent the 'Madonna del Baldacchino,' the 'Colonna Madonna,' 'La Belle Jardinière,' the 'Madonna di Casa d'Alba,' and the 'Madonna Ansiedei.' The history of the last given here is not complete. On the other hand, several of the plates are highly satisfactory, and the book, despite its shortcomings, is by far the best of the kind.

Mr. W. Robson has produced a spirited translation of *The Three Musketeers*, by A. Dumas père, published in two volumes by Messrs. Routledge. It has little, if any, of that stiffness which so often attends the translating of French novels into English; indeed, it possesses much of the vividness, colour, and *élan* of the original. A letter is added from M. Alex. Dumas fils, addressed, in a very characteristic manner, which is by no means destitute of tenderness and seriousness, to the shade of his father. Not without quaintness is the fact revealed in this letter that the son admits it to be a problem whether Death does, or does not, annihilate those he snatches from us. Inclining to the hopeful view of the case, M. Dumas fils penned the epistle which nobody can read without interest. M. Maurice Leloir's 250 cuts, which have been reprinted from the Paris edition, exhibit all his skill, care, sympathy with his author, and the veracity of his studies in the costumes and architecture of the days of Anne of Austria and Louis XIII. He puts Athos, Porthos, and Aramis before us to the life in scores of brilliant and vivacious designs where they swagger and fight; and the whole of the long melodrama moves before us under a fresh light and with renewed force, and, as it should do, grows more intensely powerful as it approaches the catastrophe.

The originals of Mr. Walter Crane's *Eight Illustrations to Shakespeare's 'Two Gentlemen of Verona'* (Dent) have been reproduced by the Dallastype process, and the volume records the satisfaction of the artist with the reproduction of his work. We may, accordingly, judge them as if they were the originals uninjured by transcription. The designs differ considerably in merit, and therefore in value: some of them are far from being in any respect equal to the best of Mr. Walter Crane's art; none of them is all that we should desire everything which comes from his hands to be. The best design, that is to say, the most appropriate conception of the subject selected, represents the parting, in the streets of Verona, of Valentine and Proteus; here the stately youth and grace of Valentine are ably rendered, although the figure belongs rather to the stage than to real life. On the other hand, Proteus is tame, and his gestures and looks are weak, if not commonplace. A design more unworthy of him than that which delineates Silvia's interview with her lover

never came from the artist's pen, unless it be that which comes next in the series, and shows Proteus warning the duke against the machinations of Valentine. The humour of Launce addressing his dog is not happily portrayed in the eighth and last of the series.

Mr. Austin Dobson has written an introduction—discursive no doubt, but full of sparkling points and fresh fancy—to *Coridon's Song, and other Verses from Various Sources*, with illustrations by H. Thomson (Macmillan), and he has introduced into it quaint and out-of-the-way lore. Nor is Mr. Hugh Thomson at all behind his erudite and lively companion in reviving the charms of 'A Journey to Exeter,' "A-hunting we will go!" 'The Angler's Song,' and other pieces of immortal verse. His designs are, in fact, worthy—it would be hard to praise them more—of the delicate hand which has so often worked for us with exemplary success, and of that subtle spirit which has conversed with Gay, Walton, Thomson of 'The Seasons,' Tom D'Urfe, Steele, and Swift, and knows the mood of every one of the "glorious crew." Mr. Thomson is most happy in delineating some of the incidents of the 'Journey to Exeter,' and least so, we think, when the terrible Sir Dilberry Diddle is brought upon the scene.

In March last we congratulated ourselves on meeting once more a considerable number of old acquaintances (Mr. Briggs among them) who flourished in Mr. Punch's youthful days, when with Leech and Doyle and Sir John Tenniel he was in the heyday of his vigour. The year is closing when the second instalment is issued of *Pictures from 'Punch'* (Bradbury, Agnew & Co.). Its strength lies in the brilliant designs of Leech and Charles Keene, in Mr. Sambourne's capital sketches, and Mr. Du Maurier's full-toned designs where magnificent duchesses converse with strange personages unused to wealth. We meet with pleasure the whiskerless lad who, as his coiffeur guessed, "took after his ma"; the plump and fair "Girtonite" who provided herself with the 'Pensées' of Pascal, for light and easy reading during a railway journey; "Arry," who resented the mere suggestion that he should drink "dry" champagne; and Mr. Briggs himself when hunting in the Highlands.

*Cats and Kittens.* By H. Ronner. Text by M. Vachon; translated from the French by C. Bell. (Cassell & Co.)—This handsome, choice printed and illustrated quarto is a sort of complement to Mr. Spielmann's highly appreciative, not to say enthusiastic monograph, which was published last year. Like Mr. Spielmann, M. Vachon is a devotee of pussy, whose cult he has traced from epochs of which art is now the best and only illustrator. Pussy's pedigree must, however, as we may remind M. Vachon, date from far beyond the deification of Seket, the maiden supremely beautiful and undefiled, but, actually and relatively, a type of an apotheosis much older than that embodied in the wood, basalt, and syenite of countless effigies. The life-size statues, dating from the nineteenth dynasty, which face the jambs of the great doorway in the Egyptian Saloon at the British Museum, are the highest examples of Nilot sculpture, fit to be compared with the greatest works of Greece. It would have been better, we think, to give a print of one of these noble statues as the frontispiece of this volume in place of the portrait (which is not new) of Madame Ronner. We regret that it should be so, but it is beyond question that Madame Ronner, clever and sympathetic as she is, never, unlike M. Lambert and M. Langon, appreciates the grandeur, the haughty aggressiveness, and warlike vigour of "Tom." Accordingly, the capital illustrations of this book discover Malkin in her maternal aspect, where, indeed, she is best seen, half (but never more than half) domesticated and heartlessly self-centred, quarrelsome, and—though invariably with an *arrière pensée*

which is unfathomable—enjoying herself. M. Vachon appraises the pussies of Madame Ronner even more highly than we do, but he is discreetly silent as to her sad mistake in ignoring "Tom." Even in Scotland, where "Tom" is too often reduced to a deplorable condition, he is not ignored like this, although in that kingdom he bears a name which is in itself an insult and a reproach. On the other hand, M. Vachon says, and truly, that medieval sculpture has ignored the feline race, although in painting, by means of the illuminators, of Dürer, Holbein, and others, the cat acquired a place which, if not adequate to her (or his) social position, at least acknowledged it. Everywhere the cat is absent from sculpture proper, but we think we have met with her, if not him, in wood carvings of the sixteenth century. Pussy is frequent in heraldry. M. Vachon notices that certain French districts have cats for their emblems, but he has overlooked the heralds' doings; and though he mentions the mummified cats of Egypt, he evidently never read of the awful fact that shiploads have been brought to England and used as guano. It was reserved for our generation to do this, and the deed may be ranked with that about which Sir Thomas Browne was eloquent, as to the use of "Pharaoh for balsams." Did Sir Thomas know that Pharaoh, known as "mummy," has been ground up in oil and used as an artists' pigment, a little less perishable than the cruder asphaltum? On another alarming fact M. Vachon is silent, but he surely is aware how deeply cathood is concerned in ominous references of the most advanced sanitarians, who declare that cats can and do carry infections from house to house.

*Pictures from Bohemia drawn with Pen and Pencil.* By J. Baker. (R.T.S.)—For an opportunity to improve our minds by reading a simple, clear, and plainly written account of the men and country of St. John of Nepomuc and John Huss, we are indebted to this work, which is a little prosy, but still readable and well arranged. The cuts are generally fairly good—indeed, some of them are excellent; and the whole book is thoroughly instructive.

*Border Ballads* (Lawrence & Bullen) is a handsome quarto comprising a judicious selection of popular ballads, mostly from Scott's 'Border Minstrelsy.' We are not called upon to discuss the entire or partial originality of these ballads, nor need we be critical as to the text of the versions before us. Let it suffice that we wonder why the publishers thought fit to reprint them in an expensive form, seeing that much more extensive and cheaper collections abound in the bookshops. The twelve etchings by Mr. C. O. Murray which accompany this selection cannot be said to be remarkable for virility, romantic force, or technical powers. Mr. Andrew Lang supplies an "introductory essay," which, though very far from being the best of his writings of the kind, is exceptionally careful and critical. The so-called glossary with which the volume ends is not helpful where it says that a "shot-window" is one "that opens and shuts"; and that "taffetie" is "a sort of thin silk."

*Sonnets from the Portuguese*, by E. B. Browning (Dent & Co.), we should prefer without the "decorative settings," as Mr. F. C. Tilney calls certain illustrative designs and encadrements of his invention. Of the volume at large it is right to say that Mr. E. Gosse's introduction is an intelligent, sympathetic, and neatly written criticism and elucidatory history. In this respect the book is an acquisition, and Mr. Gosse is thoroughly right in describing the 'Sonnets from the Portuguese' as reaching "at their best the highest art of which their author was capable," so that "if we did not possess them, we should be forced to form a considerably lower estimate of her possibilities as an artist than we now do." Of course,

this is not the first time it has been said; indeed, it was a common opinion soon after the 'Sonnets' appeared. Yet although it is not quite fresh, the criticism is at once concise and complete. Much fresher and very acceptable is the history of the sonnets supplied in this "Introduction." It would not be fair to repeat the details. It is not in a spirit of fault-finding that we have said this volume would be preferred without Mr. Tilney's "settings"; his *apologia* for them does not change our opinion of his judgment in "decorating" these love-poems at all. Passionate outpourings are not to be illustrated by well-drawn and neatly finished compositions, partly architectural and partly picturesque, in black and white. The literalness—if such a term be tolerated—of Mr. Tilney's views of art and his subject is not in keeping with the fiery heart of the poetess. Colours—the most splendid of them set in gold, and, like gems, instinct with fire—might have helped Mr. Tilney a little, but very little; nor are the quasi-portraits of Browning and his wife which figure here at all more to the point: least of all is so that girlish *Phœbus* of Sonnet X., which is the *beau idéal* of a boarding-school miss.

#### SALES.

MESSRS. ROBINSON & FISHER sold on the 15th inst. the following pictures: P. Graham, A Scotch Coast Scene, Early Spring, 1,052*l.* K. Heffner, Daybreak, Amsterdam, 109*l.* J. Constable, On the Stour, 214*l.* C. Jacque, The Return to the Farm, 212*l.*

Messrs. Christie, Manson & Woods sold on the 17th inst. the following pictures: B. W. Leader, The Path to Llyn Idwal, 148*l.* J. Syer, A Brig entering a Harbour, 105*l.*

At the sale, in Paris last week, of the remaining works of M. C. Jacque, the famous animal and landscape painter, the following sums were obtained for the leading pictures: Le Grand Troupeau, 30,000 fr.; Troupeau de Vaches à l'Abreuvoir, 12,000 fr.; Rentrée du Troupeau, 13,000 fr.; Sortie du Village, 13,950 fr.; Troupeau de Moutons aux Environs de Fontainebleau, 8,400 fr.; Intérieur d'Écurie, 5,900 fr.; Bergère gardant un Troupeau de Moutons, 6,000 fr.; Le Tertre, 15,000 fr.; Intérieur de Bergerie, 12,000 fr.; Rentrée à la Ferme, 8,000 fr.; Troupeau fuyant devant l'Orage, 6,750 fr.; Retour du Labour, 9,800 fr.; Troupeau paissant, Plaine de Barbizon, 8,050 fr.; Sieste, 7,500 fr. Among Jacque's etchings, these were exceptional: Au Paturage, unique state, 960 fr.; Intérieur de Bergerie, proof of the first state, 360 fr.; Châtaigneraie, l'Hiver à Pau, same, 300 fr.

#### Fine-Art Gossipy.

MR. SUTTON PALMER's drawings of "Woodland and Water," which are now on view in the Fine-Art Society's gallery, prove to be very pretty, brightly coloured, and neatly, though conventionally drawn. The less the forms proper of his subjects are defined the better for the drawings and the spectator; on the other hand, cloud forms, spaces of water and the formless atmosphere, and, above all, varieties of light—in depicting which Mr. Palmer is at his best—supply materials for good and successful studies. Among these none is more charming than 'Dittisham' (No. 13); next to this we like 'Near Glenridding, Ullswater' (14); and then the more vigorous and effective 'Castle and Crag, Knaresborough'; 'Golden Eve, Stratford-on-Avon' (38); 'Haymaking in the Valley of the Rothay' (57); 'Derwentwater' (62); and 'From above Menaggio' (86). Mere scene painting obtains in the majority of the drawings.

MR. LARKIN exhibits at 28, New Bond Street a collection of water-colour drawings by Mr. A. Bean, representing "The Riviera and North Italy."

We regret to announce the death on Tuesday night, from tumour on the brain, of Mr. Thomas Nelson MacLean, a sculptor whose works it has often been our duty to praise.

THE private view of the exhibition of the Society of Painters in Water Colours is fixed for Saturday next.

MR. ELLIOT STOCK announces 'Prior Rahere's Rose,' a narrative of the founding of St. Bartholomew's Hospital, with a supplementary account of the recent restoration of the Church of St. Bartholomew the Great.

AN amalgamation has taken place between the *Reliquary* and the *Illustrated Archeologist*. The new magazine will be edited by Mr. J. Romilly Allen and published by Messrs. Bemrose & Sons. The first quarterly number will be issued on January 1st, 1895, under the title of the *Reliquary and Illustrated Archeologist*. Whilst preserving the best features of the older publication, an endeavour will be made to popularize the study of our national antiquities by illustrating them more fully than was possible before the introduction of the new photographic processes.

THE *Antiquary* will make a new departure with the January number. A greater variety of subjects is to be introduced ; the magazine will be more fully illustrated than hitherto, and the paper on which it will be printed will be of a finer quality, in order to do justice to the illustrations. The price is to be reduced from one shilling to sixpence.

MR. BODLEY informs us that he was mistaken in describing Mr. Hamerton as the son-in-law of a "Préfet of the Empire." He married the daughter of the Préfet of the Doubs under the Second Republic, who was an opponent of the subsequent régime.

A CORRESPONDENT of the *Chronique des Arts*, commenting on a series of highly interesting articles which have recently appeared in the *Gazette des Beaux-Arts*, describing researches into the history and pictures of Michael Pacher, of Brunecken, in Tyrol, an artist of great merit forgotten till lately, states that two panels attributable to him have been found in the gallery at Gratz. They are parts of an altarpiece, painted, M. Stiassny thinks, c. 1480-90, and represent a saint in episcopal ornaments decapitated at the foot of an altar, and his interment. On the reverse are the emblems of SS. Luke and Mark. Formerly ascribed to M. Grünewald, these panels closely resemble, it is said, the pictures upon the high altar of St. Wolfgang. The scene of the obsequies represents the principal street of Brunecken, parts of which remain as in Pacher's time.

A LANDSCAPE painter well known in Austria and Germany, Hermann Klee, died recently near Vienna, at the age of seventy-four.

DR. TSOUNDAS has just finished his excavations in the prehistoric necropolis of the island of Amorgos, and the results are of great importance for the study of the Mycenaean and pre-Mycenaean or island age. About twenty *tholos* tombs were discovered containing grave-goods, consisting of terra-cotta vases, lance-heads, figlie *figurini*, and one *figurino* in marble of very ancient and pre-Hellenic character. It is thought that the age of these various objects is not more recent than the beginning of the second millennium B.C.

## MUSIC

### THE WEEK.

QUEEN'S HALL.—London Symphony Concerts.  
ST. JAMES'S HALL.—Messrs. Plunket Greene and Leonard Borwick's Recital.

CRYSTAL PALACE.—Saturday Concerts.

QUEEN'S HALL.—Herr Mottl's Wagner Concert.

ST. JAMES'S HALL.—New Series of Ballad Concerts.

THE second of Mr. Henschel's Symphony Concerts on Thursday last week derived

special interest from the fact that the recently formed Scottish orchestra made its first appearance in London. The somewhat deprecating manner in which the announcement was originally made proved to be wholly unnecessary. The force is admirable in every respect, the wood wind being especially good in tone, while the strings play with excellent attack and faultless precision. But it would be idle to pretend that the band as a whole hails from the northern division of the United Kingdom, the majority having been secured from continental sources. It may seem surprising that, with the number of promising students who now appear at academic concerts in London, we should be compelled to bring players from abroad ; but the main question seems to be the amount of remuneration, and until this is settled on equitable terms our orchestras, like so many articles in domestic use, will continue to be largely "made in Germany." The programme of the concert now under notice commenced with an Overture to 'Sappho,' by Carl Goldmark, Op. 44, which was announced as "for the first time in England," though, as a matter of fact, it was performed on the previous evening at Newcastle-on-Tyne. How the misstatement came to be made we do not know, but it is not of great importance, for the overture, which was probably suggested by Grillparzer's drama, is more elaborate than inspired. Remote keys, such as G flat major and E flat minor, are mainly employed, but no special effects are gained by this unusual procedure. In Saint-Saëns's Violin Concerto in B minor, No. 3, a favourite with Señor Sarasate, M. Achille Rivarde, who is understood to be of South American origin, showed himself an executant of high calibre. His tone and his intonation were equally pure, and indeed he reminded his hearers of the favourite Spanish artist just named. Mendelssohn's 'Scotch' Symphony, excellently played, and Herr Zumpé's not very satisfactory arrangement for orchestra of the final scene from Wagner's 'Das Rheingold' were included in the programme.

Messrs. Plunket Greene and Leonard Borwick's first song and pianoforte recital in London on Friday last week was at once an artistic and a popular success. The programme was highly interesting, and its execution was absolutely faultless. Mr. Plunket Greene's first selection of songs ranged from old German *Minnelieder* of the fifteenth century to examples by Schumann and Wagner. One of the items was "Ben chè speranza," by Buonocini, a member of a numerous family of musicians, but not the famous rival of Handel, as it has been calmly stated in some quarters. The fact is that the author of the song died in 1678, before Handel was born. Mr. Greene also introduced six numbers of Moore's Irish melodies, rearranged by Prof. Villiers Stanford, the new editor's aim being to restore them, as far as possible, from knowledge in his possession, to the form in which they were originally sung and played. Prof. Stanford has been taken to task for this, but it is difficult to see on what legitimate grounds. Moore did not compose these beautiful melodies, and it is open to any competent musician to present them in

the way he considers most legitimate. No one can say that Prof. Stanford is unfitted for work of this nature. Mr. Leonard Borwick's contributions to the programme included Schumann's 'Humoreske,' Op. 20, a work seldom heard in its entirety, and some minor pieces by Scarlatti, Chopin, and Liszt. A transcription of Bach's Organ Prelude in B minor might have been omitted with advantage.

Last Saturday's programme at the Crystal Palace commenced with an entirely new concert overture, entitled 'In Praise of Scottis Poesie,' by Mr. William Wallace, whose compositions had already received some attention at Sydenham during the past two years. It is said that the present work owes its existence to a request made to the composer by many of his countrymen that he "would give them something Scotch." In what way the new overture illustrates Scottish poetry cannot easily be determined. The themes are to a certain extent characteristic, but they are not developed with clearness, and the general impression left by the overture, after a first hearing, was vague and unsatisfactory. Two movements from Handel's Orchestral Concertos ; Moszkowski's Violin Concerto in C, Op. 30, a somewhat laboured work, but brilliantly played by M. Émile Sauret ; and an 'Élégie et Rondo,' from the pen of the accomplished violinist, were all given for the first time at these concerts. The performance of Schumann's Symphony in C, erroneously known as No. 2, was one of the finest ever heard, even at the Crystal Palace ; and Brahms's Academic Festival Overture concluded the programme. The vocalist, Miss Esther Palliser, introduced the very expressive song "O Bien-Aimé," from Massenet's oratorio 'Marie Magdeleine,' a work scarcely known in this country, and sang it with the dramatic feeling it requires.

Herr Felix Mottl is evidently very highly esteemed in this country as a conductor, for the Queen's Hall was crowded in every part on Tuesday evening, although the programme included some items which could not be deemed attractive. The late M. Emanuel Chabrier's Introduction to the Second Act of his opera 'Gwendoline' has been rightly termed Wagner and water, and Herr Wilhelmi's Festival March, also performed for the first time in London, might with equal fitness be termed Wagner and bombast. It was well, perhaps, that these pieces should be accorded a hearing, for Chabrier did much to promote the growth of a Wagnerian cult in Paris, and Herr Wilhelmi was the master's personal friend, but we have no wish to hear them again. Herr Felix Mottl is nothing if not original as an orchestral director, and his reading of Beethoven's 'Leonora' Overture, No. 3, exhibited some curious features, notably the extremely slow opening, and the pauses after the trumpet calls. If not altogether convincing, the performance was full of interest. Wagner was first represented by the new Venusberg music from 'Tannhäuser,' which was magnificently played. The 'Walkürenritt' followed, and the two imposing final scenes from 'Das Rheingold' and 'Götterdämmerung' completed the programme. In the last-named selection Miss Marie Brema was again very fine

as Brünnhilde. If the music does not lie too high for her voice, we shall hope, at some future time, to witness her assumption of the character on the operatic stage.

Ballad concerts as a rule do not require much in the way of criticism, but it is only just to say that the new series, commenced on Wednesday evening under the direction of Mr. William Boosey, bids fair to take a high position among musical entertainments of this nature. Many of the songs would be worthy of a place in classical concerts, among them being Berlioz's 'King of Thule,' Gounod's 'Maid of Athens,' Weber's 'Softly sighs,' Kjerulff's 'Afar in the wood,' Henschel's 'Spinning Wheel Song,' and the Prologue to Leoncavallo's 'Pagliacci.' Among the vocalists who appeared were Mrs. Mary Davies, Mr. Santley, Madame Sterling, Mr. Sims Reeves, Signor Foli, Miss Ella Russell, Madame Alice Gomez, Mr. Ben Davies, and Mr. Harrison Brockbank. Lady Halle contributed some violin solos, including three of Brahms's 'Hungarian Dances.'

#### M. ANTON RUBINSTEIN.

MUSICAL circles received a severe shock on Tuesday afternoon, when the news was received of the sudden death of this justly celebrated pianist, composer, and theorist. That Rubinsteiñ would ever visit this country again as an executant was not expected, for after he had completed his memorable tour in 1886, when he visited several European capitals, and gave a series of historical pianoforte recitals, he virtually retired from public life, though he played occasionally at concerts for charitable purposes until the present year, and continued his labours in composition with assiduity, particularly in the direction of music dramas on Biblical subjects.

Anton Grigoriewitch Rubinsteiñ was most probably born — the exact day being a matter of controversy — on November 16th, 1829, at a village on the borders of Bessarabia and Podolsk. After studying under his mother, who was at once an intelligent and severe mistress, he appeared at the age of ten as a youthful phenomenon, and in 1842 paid his first visit to London, where he attracted little attention, the worship of Mendelssohn being then at its height. Nor during his subsequent appearances here in 1857 and 1858 was he particularly successful, the critics of the day describing his style as sensational, and condemning him for playing from memory, a practice which it is needless to say has since become almost universal. It was not until 1876 that the genius of Rubinsteiñ was recognized at its proper value in this country. A revulsion of musical feeling was in progress, and not only his astounding mechanism, but the virility and individuality which characterized his efforts, received due appreciation for the first time. He revisited us in the following year, and again in 1881, when his oratorio 'The Tower of Babel' and his opera 'The Demon' were produced, but failed to win much favour. As already stated, he said farewell to England in 1886, though at that time his natural force was unabated except in regard to eyesight. As an executant Rubinsteiñ may fairly be described as leonine, and the ordinary canons of criticism could scarcely apply to him. His technical powers were immense, but in respect of artistic temperament he was most variable, and no one could tell beforehand whether he would enthral his hearers by the gigantic strength and poetical feeling with which he would interpret some master work, such as Schumann's 'Études Symphoniques' or Chopin's Sonata in B flat minor with the Funeral March, or pain them

by a torrent of false notes. But whether at his best or his worst, the deceased virtuoso and artist was never commonplace, and this cannot be said of many performers who in respect of technique may be regarded as his superiors.

It was Rubinsteiñ's ambition to gain celebrity as a composer rather than as a pianist, and the catalogue of his works is very extensive. It comprises operas, symphonies, oratorios, chamber concerted works, pianoforte pieces of every description, and songs. In the larger forms of composition he was rather heavy, disjointed, and inconsistent, though occasionally in his early years he was successful, among his best efforts of a pretentious nature being his Pianoforte Concerto in D minor, No. 4, and his Sonata in D major, for pianoforte and violoncello, Op. 18. Several of his songs and lighter pianoforte pieces will assuredly survive, and in spite of reactionary tendencies, which prevented him from appreciating the genius of Wagner, Liszt, and Berlioz, Anton Rubinsteiñ must certainly be numbered among the most inspired musicians of the nineteenth century. His death occurred at his residence in Peterhof, on Tuesday morning, the cause being disease of the heart.

#### Musical Gossipy.

THE programmes of the Popular Concerts on Saturday and Monday last do not need lengthy notice. On the former occasion Brahms's Pianoforte Quintet in F minor, Op. 34, and Beethoven's Sonata in C minor, for pianoforte and violin, Op. 30, No. 2, were the concerted works, Mlle. Wietrowetz, who was in her best form, being the leader for the last time this season. Haydn's familiar Variations in F minor were beautifully played by Mr. Leonard Borwick, and equal praise may be accorded to Herr Popper, the violoncellist on this occasion, for his delightful rendering of solos, one by Schumann and the other from his own pen. Miss Amy Sherwin sang effectively, but her intonation was not invariably accurate.

On Monday Lady Halle made her first appearance this season, and led with her customary skill and grace of manner Beethoven's Quartet in C, Op. 59, No. 3, and Brahms's Pianoforte Trio in C minor, Op. 101. She also gave as solos three of Prof. Stanford's Irish pieces for violin solo with pianoforte accompaniment, the latter delicately played by Mr. H. R. Bird. Herr Schönberger gave an artistic, if not, perhaps, wholly satisfactory rendering of Beethoven's Sonata in D minor, Op. 31, No. 2; and Miss Kate Cove displayed her pleasing and well-trained soprano voice to much advantage in songs by Goring Thomas and Sir Arthur Sullivan.

The pianoforte recital given by Herr Josef Hofmann at St. James's Hall on Monday afternoon was highly successful in every sense. The young executant was very praiseworthy in three of Mendelssohn's 'Lieder ohne Worte,' Weber's Sonata in D, and pieces by Chopin, Schubert, Rubinsteiñ, and Liszt. A suite in four movements, by Moszkowski, was performed for the first time, and may be described as a clever imitation of old-fashioned suites, except in respect of the tonality of the movements. Herr Hofmann cannot be regarded any longer as a gifted boy; he is now an accomplished artist.

The very lofty opinions formed of Herr Emil Sauer at his first pianoforte recital were fully confirmed at his second, which took place at St. James's Hall on Wednesday afternoon. Even in such extremely difficult pieces as Schumann's Toccata in C, Op. 7, Rubinsteiñ's Staccato Étude, in the same key, Chopin's Allegro de Concert, Op. 46, and Liszt's rather meretricious 'Norma' Fantaisie, a false note was rarely heard; and in Beethoven's Sonata in C, Op. 31, No. 1, the same composer's Rondo à Capriccio in G, Op. 129, Chopin's Berceuse, Op. 57, and

the Étude in C flat from the second set, Op. 25, Herr Sauer's beautiful command of tone gradations was again conspicuous.

M. JOHANNES WOLFF gave his first "Musical Union" concert on Thursday afternoon at St. James's Hall. The programme consisted exclusively of music by M. Gabriel Fauré and Francis Thome, the former being represented by a Quartet in C minor, a cleverly written sonata for pianoforte and violin, and six songs, and the latter by three pianoforte solos, two songs, and the accompaniment to Victor Hugo's ballad 'The Trumpeter's Betrothed,' which was impressively recited by Miss Lily Hanbury. Both the French composers took part in the concert, and received effective assistance from Messrs. Wolff, van Waefelghem, Leo Stern, and Henderson. The vocal numbers were artistically sung by Madame Jeanne Remacle and Madame Amy Sherwin.

THE directors of the Carl Rosa Opera Company have just concluded an arrangement with Madame Minnie Hauk to appear for a series of performances early in the new year.

A SERIES of ten performances of Rubinsteiñ's sacred opera 'Christus' is to be given at Bremen next May. Herr Raimund von zur Mühlen has undertaken the principal part, and there will be a chorus of 300, drawn from local societies.

#### PERFORMANCES NEXT WEEK.

SUN.	National Sunday League Musical Society, Rossini's 'Stabat Mater,' Mendelssohn's 'Hear my Prayer,' &c., 7, Queen's Hall.
MON.	Polytechnic Concert, 8, St. James's Hall.
	Annual Concert in Aid of the Clerkenwell Benevolent Society, 8, Agricultural Hall.
TUES.	Mlle. Marie Dubois's Recital, 3, St. James's Hall.
	Highbury Philharmonic Society, 'The Golden Legend,' 8, Highbury Assembly Hall.
	Wise Concert under Herr Felix Mottl, 8, Queen's Hall.
WED.	Mr. Ernest Fowles's Chamber Concert, 8, Queen's Hall.
	Royal Amateur Orchestral Society's Concert, 8, Queen's Hall.
	Modern Chamber Music Society's Concert, 8, Brixtonmead's Rooms.
	Patti Concert, 8, Albert Hall.
THURS.	Herr Emil Sauer's Pianoforte Recital, 3, St. James's Hall.
	Mr. Tobias Matthay's Pupils' Concert, 3, Queen's Hall.
	Royal College of Music Concert, 4, London.
FRI.	Royal Artillery Band Concert, 3, Queen's Hall.
	Mrs. Henschel's Vocal Recital, 3, Salle Erard.
	Scotch Concert, 7.45, Albert Hall.
	Scotch Concert, 8, Queen's Hall.
	Scotch Concert, 9, St. James's Hall.
SAT.	Popper Concert, 3, St. James's Hall.
	Crystal Palace Concert, 3, Queen's Hall.
	London Ballad Concert, 3, Queen's Hall.
	Polytechnic Concert, 8, Queen's Hall.
	Señor Marco's Concert, 8, Brixton Hall.

#### Drama

##### Dramatic Gossipy.

AN attack of indisposition on the part of Mr. George Alexander has compelled him to withdraw from the part of David Remon in 'The Masqueraders,' which, after being temporarily assigned to Mr. Royston, is now confided to Mr. Leonard Boyne.

MISS ROSE NORREYS, who since resigning the part assigned her at the Criterion in 'The Case of Rebellious Susan' has been residing in Paris, and concerning whose health alarming rumours have been spread, will, it is said, appear in a piece she has been writing during her retirement.

AT a benefit performance to be given under royal patronage at the Criterion on the 17th of December, 'The Story of Waterloo' will be presented by Mr. Irving for the first time in London. Mr. Wyndham and Miss Mary Moore will take part in a new comedietta, and Mr. and Mrs. Bancroft will reappear in 'The Vicarage,' which has not been played for thirteen years.

AS the result of negotiations long pending and often interrupted, Mr. Forbes Robertson will, it is decided, go to the Lyceum to create the rôle of Lancelot in Mr. Carr's 'King Arthur.' Mr. Robertson will subsequently return to the Garrick.

THE new comedy in preparation for the Garrick by Mr. Pinero being yet unfinished, Mr. Hare's next novelty will consist of a comedy by Mr. Grundy.

MISS EDITH CHESTER, whose death from typhoid fever has been announced, was a young, handsome, and highly promising actress, known and appreciated both in England and the United States. She was a leading member of the company taken out to America by the late Miss Rosina Vokes, and played with much success in England in 'A Pantomime Rehearsal' and in 'The Second Mrs. Tanqueray,' in which she was Lady Orreyed.

SANTA CLAUS will be the subject of Mr. Oscar Barrett's forthcoming pantomime at the Lyceum, in which Mr. William Rignold will be Santa Claus, other parts being assigned Miss K. Loftus, Miss S. Vaughan, and Miss Clara Jecks. Upon the production of 'King Arthur' by Mr. Irving the pantomime will be played in the afternoon.

On the last day of the year the Haymarket will pass into the hands of Messrs. Lewis Waller and H. H. Morell, who will open with a new comedy by Mr. Oscar Wilde. The company engaged includes Miss Julia Neilson, Miss Fanny Brough, Miss Maude Millett, Miss Florence West, and Miss Vane Featherston, with Messrs. Lewis Waller, Brookfield, Alfred Bishop, and C. H. Hawtrey. A new piece by Mr. R. C. Carton is in reserve.

MISS AIDA JENOURE has been secured for the part of Thora in 'His Excellency' so soon as Mr. Irving requires Miss Ellaline Terriss, its present exponent.

'THE WRONG GIRL,' a farcical comedy in three acts, by Mr. H. A. Kennedy, produced on Wednesday at the Strand, is not a very successful effort, the only original feature in which is the personation by Mr. Edouin of himself, the character he plays being W. Edouin of the Strand Theatre. Miss Fanny Brough and Mr. Blakeley also take part in the representation. 'The Queen's Prize,' a comedietta by Mr. Fenton Mackay, was played on the same occasion.

'THYRSA FLEMING,' a four-act drama by Miss Dorothy Leighton, in which Miss Esther Palliser will play the heroine, is announced as the next novelty at the Independent Theatre.

MR. HADDON CHAMBERS is writing a new comedy for the Criterion, and collaborating (presumably with Mr. B. C. Stephenson) in a drama to follow 'The Fatal Card' at the Adelphi.

'THE DERBY WINNER,' now running at Drury Lane, will be transferred at Christmas to the Princess's.

'CASTE' was revived on Monday at the Richmond Theatre, with Mr. Macklin as Hawtree, and Mr. E. W. Gardiner as Eccles.

'UNDER THE MASK OF TRUTH,' a four-act play by Messrs. Sutton Vane and Arthur Shirley, which first saw the light on October 29th at the Eden Theatre, Brighton, and has since been given in Nottingham, was played on Monday last at the new Metropole Theatre. It is an old-fashioned melodrama, in which Mr. Warner plays the part of an Italian workman, a slave to absinthe, recalling naturally his Coupeau in 'Drink.'

A NEW three-act farce by Mr. Walter Craven, with the title of 'An Innocent Abroad,' has been given at the Theatre Royal, Belfast.

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